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CATALOGUE

OF THE

PAINTINGS

IN THE

METROPOLITAN MUSEUM OF ART

NEW YORK
PUBLISHED BY THE MUSEUM
ISSUE OF OCTOBER, 1905

WITH ADDENDA TO OCTOBER, 1907, INCLUSIVE

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HARVARD UNIVERSITY

Owing to the removal of some of the paintings from one gallery to another for the purpose of Classification of Schools, etc. (since the publication of this issue of the catalogue), it is advisable to first find the number of the picture in the Numerical Index—beginning at page xxv—then turn to the alphabetically-arranged section, with biographies and descriptions.

For all paintings not numbered, refer to the monthly Addenda following page 194.

Paintings recently acquired, and not as yet catalogued, are labeled with the name of the artist and the subject. Paintings lent for a short time are labeled, only.

In this Sixth (1907) Issue of the 1905 Catalogue, the lists on pages xi-xix have not been changed.

Note Finding List relating to Monthly Addenda.

Beginning March 16th, 1907, the Museum will be open on Saturday from 10 o'clock A M. until 10 o'clock P.M. Thereafter it will not be open as heretofore on Monday and Friday from 8 to 10 P.M.

CHANGES IN THE ARRANGEMENT OF THE COLLECTION OF PAINTINGS.—Looking toward a more sequent and comprehensive grouping of pictures, certain changes are now being made in the picture galleries. Gallery 20 contains as far as possible all the British pictures in the collections. Gallery 21 will eventually become the Modern French room. To that end the "Horse Fair," by Rosa Bonheur, has already been placed here, as will several of the French paintings from Gallery 20. This has been made possible by the removal of certain American pictures to Gallery 12, which will hereafter be devoted entirely to our own painters.

A start was made last spring toward making Gallery 11 the Primitive room by placing there the great "St. Christopher," by Pollajuolo, "Two Saints," by Giovanni di Paolo, and the early Austrian altar-piece. To these will be added, when possible, certain early works now hanging in Gallery 24, and the new acquisitions that would, in classification, come under this type.

As the Dutch and Flemish pictures predominate in the Marquand collection, the Marquand Gallery, Room 14, will house the Dutch pictures, removed from Gallery 11. Place will be made for these by removing the English Masters of the Marquand collection to the new British room, Gallery 20.

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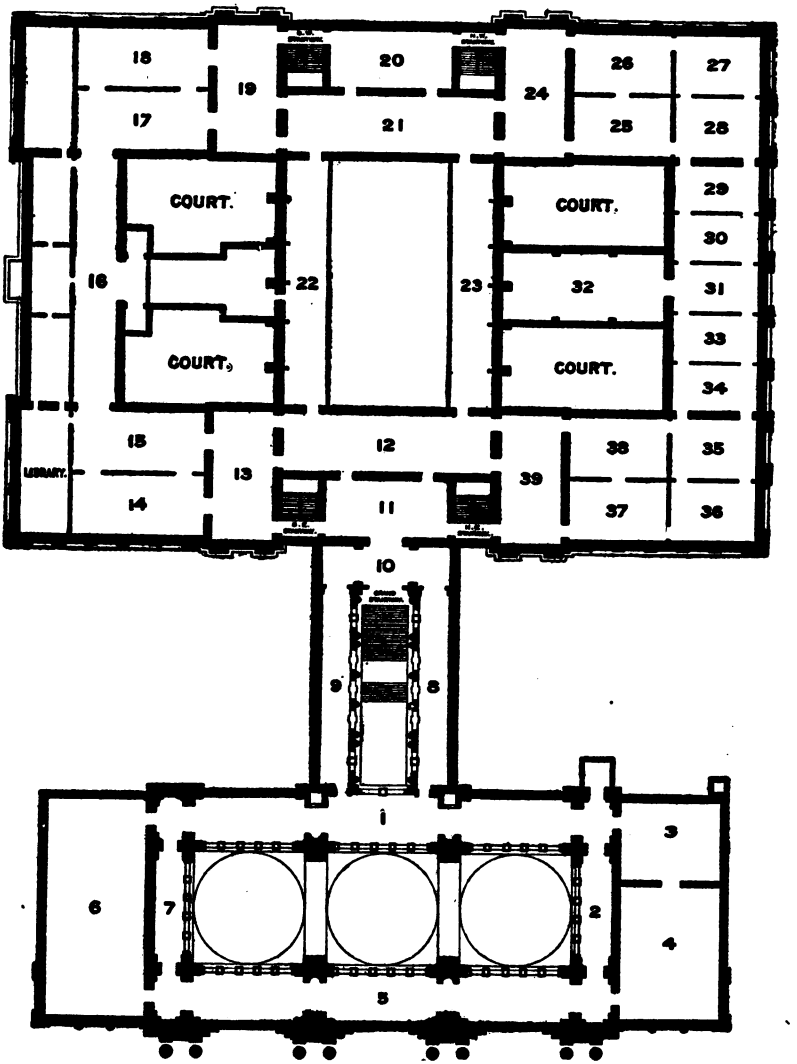

THE METROPOLITAN MUSEUM OF ART
SECOND FLOOR

Notice

The galleries are open every day in the week until as follows:

February 15 to April 1, 5:30 P.M.
April 1 to September 1, 6:00 P.M.
September 1 to October 15, 5:30 P.M.
October 15 to February 15, 5:00 P.M.

On Sundays the Museum is opened at 1 o'clock, P.M.; on all other days at 10 o'clock, A.M.

The copying of all pictures belonging to the Museum is allowed on every day except Saturdays, Sundays, and Legal Holidays.

On Mondays and Fridays an entrance fee of 25 cents is charged. Members and Copyists are admitted free on these days.

The Museum is open to the public on Monday and Friday evenings only, from 8 to 10 o'clock; admission free.

In the descriptions of the paintings the words "right" and "left" always mean right and left of the spectator, except where they obviously apply (as his or her right or left hand) to a figure in a picture.

The Index by numbers, consecutive, is to be found on pages xxv to xlii.

Every work in the galleries is distinctly labeled with the name of the artist and the number of the picture. (See insert at title-page.)

The size given is of the sight measure or visible painted surface; and in every instance the first number indicates the height.

The measurements are given in inches.

The Artists' names attached to donations and loans are, as a rule, those given by the donors or lenders.

As a rule pictures which are lent are not described.

Preface.

The Metropolitan Museum of Art is a private corporation, managed and controlled by a Board of Trustees, chosen from its members.

At a public meeting, held on the 23rd day of November, 1869, a Provisional Committee of Fifty cultured and public-spirited citizens were appointed to organize the Association.

On the 31st day of January, 1870, at a meeting of this Committee, the Officers and Trustees were elected, consisting of a President (John Taylor Johnston), two Vice-Presidents, a Treasurer, Secretary and twenty-one Trustees.

On the 13th day of April, 1870, a Charter was granted by the Legislature of the State of New York, and at a meeting of the Trustees, held on April 27th, 1870, a Constitution was adopted.

Soon after, negotiations were entered into which consummated in the purchase of a collection of pictures, consisting chiefly of specimens of the Dutch and Flemish Schools, but containing also important works of Italian, French, Spanish and English masters.

It became necessary to make immediate preparation for the custody and exhibition of these paintings. The Trustees took accordingly a lease for two years from May, 1871, of the building known as No. 681 Fifth Avenue, which, although too small for their purpose, was the most available habitation they could find.

In 1872, The Metropolitan Museum of Art was removed from its temporary quarters at 681 Fifth Avenue to 128 West Fourteenth Street. This large, double house, known as the Cruger Mansion, was leased for a number of years by the Trustees. The greenhouses and conservatories were fitted up for the exhibition of sculptures, and in one of its courtyards the Trustees built a picture-gallery. This gallery, lighted from the roof, had five times as much wall space as the old quarters on Fifth Avenue, and enabled the Trustees to extend the interest of the Museum by loan exhibitions of paintings, and the display of the Cesnola Collection of antiquities from Cyprus, a portion of which had already arrived in this country. The Museum remained in this building until the last days of 1879, and was daily open to the public from 10 o'clock A.M. until 6 o'clock P.M.

On the 5th of April, 1871, the State Legislature, at the request of the Municipal Authorities of this City, passed an act appropriating the sum of $500,000, with which to erect a building in the Cen-

tral Park, "for the purpose of establishing and maintaining therein a Museum and Gallery of Art."

On April 22d, 1876, the Legislature authorized and directed the Department of Public Parks to make and enter into a contract with The Metropolitan Museum of Art, for the occupation by it of the building which was then being erected, and such other additions as may be made to it from time to time.

On the 24th day of December, 1878, the Park Department executed a written agreement with The Metropolitan Museum of Art, by virtue of which the Trustees took possession of the building in Central Park, which was then finished; and during the year 1879 all the collections of the Museum were removed from the building on Fourteenth Street and transferred to their new home in Central Park. Up to this date the Museum was managed, and its work done, by different Committees of Trustees; but it now became evident that the daily work had grown far beyond the possibility of being managed through the personal supervision of committees, and in 1879, General Louis Palma di Cesnola, who was then Secretary of the Board, was chosen Director and placed in charge of the Museum, in which capacity he remained until his death (November 20th, 1904).

The new building in Central Park was formally inaugurated by President Hayes, on March 30th, 1880. The first exhibition of the Catharine Lorillard Wolfe Collection took place in one of the old Eastern galleries. Soon after it was found necessary to add two wings: the South and the North. The first was inaugurated December 18th, 1888; the second, November 4th, 1894; in both cases with appropriate ceremonies.

Plans were then formed by President Henry G. Marquand, General di Cesnola, and the Board of Trustees, and designs made by the architect, Richard M. Hunt, for the creation of a new building which would more appropriately house the art treasures confided to their care, and the City promptly made the necessary appropriation of one million two hundred thousand dollars for immediate use in the furtherance of the project. On December 22d, 1902, the center portion of the east front of this new building was completed and formally placed in the hands of the Trustees by the Mayor, the Hon. Seth Low, and the doors were then opened to the public. In 1904 the City made another appropriation of one million two hundred and fifty thousand dollars for extending the new building down Fifth Avenue about three hundred and fifty feet, the working plans

for which are now being perfected by the architects, McKim, Mead & White, and the construction will be commenced at as early a date as is practicable.

The building is of light gray stone, classical in design, and will, when completed, form a hollow square with the old structures enclosed in a grand court. The estimate of the total cost is twenty-two million dollars.

The chair of the President, made vacant by the death of Mr. Henry G. Marquand on February 26th, 1902, was filled by Mr. F. W. Rhinelander, who died September 24th, 1904. On November 21st, 1904, Mr. J. Pierpont Morgan was unanimously elected President, and on January 21st, 1905, Sir Caspar Purdon Clarke was elected Director, of the Museum.

The Board of Trustees have absolute control of all the funds donated and bequeathed to the Institution for its enrichment, and such other funds as are or may be appropriated by the City for its maintenance.

* * * * * * *

This hand-book embraces all the pictures which are contained in the galleries, staircases, and the Grand Hall. Of the pictures herein catalogued, some are lent, a large number have been purchased by the Trustees, and the others have been acquired either by gift or bequest. The larger portion of them are accompanied by conditions which render impossible a proper classification of the pictures in the galleries of the Museum, and, while the Trustees fully recognize the logical, historical and æsthetic reasons for such a classification of their exhibits, they do not think it of greater moment (at least for the present) than their acquisition. Miss Catharine Lorillard Wolfe bequeathed in 1887 her entire collection of oil paintings and water-color drawings to the Museum, accompanied by an endowment of $200,000. The income of this fund to be used for the preservation and increase of the collection, which by the terms of the will must be kept together or be forfeited to the legal heirs of the donor.

Other donations and bequests of great value, both in objects of art and money, have from time to time augmented the wealth and the treasures of the Museum: the first being the munificent gift of Mr. Henry G. Marquand, embracing 53 oil paintings by Old Masters, and pictures of the English School; the last, in importance, that of Mr. Jacob S. Rogers, who at his death (July, 1901) bequeathed to the Institution his whole fortune, amounting to several millions of dollars.

The "Horse Fair," by Rosa Bonheur, was given by Mr. Cornelius Vanderbilt; then followed the gifts of Judge Henry Hilton, "Friedland, 1807," by Meissonier, and the "Defense of Champigny," by Detaille. Mr. George I. Seney also gave twenty oil paintings, containing valuable examples of the Modern Dutch, French, and other Schools. "A Quartette," by William T. Dannat, was the gift of Mrs. Wm. H. Dannat.

The Museum contains examples of nearly all the leading and world-famed schools of paintings, from Jan Van Eyck (1390–1440) to the latest and most interesting of the modern painters. In Gallery No. 11 may be seen the first acquisition of the Museum by purchase, in 1871, a collection of pictures comprised of works by the early Dutch and Flemish painters.

In the southeast staircase there is a group of eight pictures of the Renaissance period, purchased at Florence, and given to the Museum by Mr. Cornelius Vanderbilt in 1880.

Gallery No. 15 is occupied with pictures from the collection of Mr. George A. Hearn, twenty-four of which he has given to the the Museum.

A remarkable work by Eugène Delacroix, "L'Enlèvement de Rébecca," has been added to the Catharine Lorillard Wolfe Collection, also a landscape by Rousseau and "Boats on the Shore," by Daubigny. And "The Whale Ship," by Joseph Mallord William Turner.

"The Portrait of the Princesse de Condé," by Jean Marc Nattier, "Marie Marguerite Lambert de Thorigny," by Nicolas de Largillierre, and "The Emperor Joseph II. of Austria," by François Hubert Drouais and "Volupté," by Jean Baptiste Greuze, were purchased by the Museum, and have been placed in Gallery No. 19. Among the most recent acquisitions by gift and bequest are: "Washington Crossing the Delaware," by Emanuel Leutze, gift of Mr. John S. Kennedy; "Portrait of George Washington," by Charles Wilson Peale, gift of Mr. C. P. Huntington; Portrait of President Henry G. Marquand, by John S. Sargent, given by the Trustees of the Museum; "The Grand Canal at Venice," by J. M. W. Turner, the bequest of Mr. Cornelius Vanderbilt; "Christopher Columbus," by Sebastiano del Piombo, gift of Mr. J. Pierpont Morgan; "The Ægean Sea," by F. E. Church, gift of Mr. Wm. Church Osborn and Prof. Henry F. Osborn; "Cambyses' Punishment of an Unjust Judge," by Peter Paul Rubens, gift of Mr. Wm. E. Dodge, and "The Holy Family," also by Peter Paul Rubens, gift of Mr. J. Henry

Smith in 1902. And "The Portrait of Baron Arnold De Roy," by Van Dyck, the gift of Mr. George A. Hearn, 1905.

The most important loan in the year 1902 was that of Mr. George W. Vanderbilt, who lent for one year one hundred and thirty-five pictures from the collection formed by his father, Mr. William H. Vanderbilt. The term of this loan has now been extended indefinitely.

All the paintings in Galleries Nos. 11, 13, 14, 17, 18, 20 and 21, including those in the staircases, are the property of the Museum, as well as a large number of those in Galleries Nos. 12, 15, 19 and 25.

* * * * * * *

The biographical matter has been obtained through an extensive and exhaustive correspondence with all the living, and with the relatives, intimate friends and pupils of the deceased artists, who are represented in the Museum; and also from the most recent and authoritative encyclopedias, biographies and continental Museums Catalogues.

Names of the Artists Chronologically Arranged, and in Schools

AMERICAN SCHOOL

PRATT, *Matthew* *1734, 1805*
WEST, *Benjamin* *1738, 1820*
PEALE, *Charles Wilson* *1741, 1827*
STUART, *Gilbert* *1755, 1828*
TRUMBULL, *Colonel John* *1756, 1843*
VANDERLYN, *John* *1776, 1852*
PEALE, *Rembrandt* *1778, 1860*
ALLSTON, *Washington* *1779, 1843*
JOUETT, *Matthew Harris* *1783, 1827*
WALDO, *Samuel L* *1783, 1861*
SULLY, *Thomas* *1783, 1872*
DOUGHTY, *Thomas* *1793, 1856*
JEWETT, *William S* *1795, 1873*
INGHAM, *Charles Cromwell* *1796, 1863*
DURAND, *Asher Brown* *1796, 1886*
COLE, *Thomas* *1801, 1848*
INMAN, *Henry* *1801, 1846*
MOUNT, *William S.* *1806, 1868*
PAGE, *William* *1811, 1885*
CASILEAR, *John W* *1811, 1893*
ELLIOTT, *Charles Loring* *1812, 1868*
HEALY, *George Peter Alexander* *1813, 1894*
BROWN, *George Loring* *1814, 1889*
LANG, *Louis* *1814, 1893*
KYLE, *Joseph* *1815, 1863*
HUNTINGTON, *Daniel* *1816, 1906*
LEUTZE, *Emanuel* *1816, 1868*
WHITE, *Edwin* *1817, 1877*
KENSETT, *John Frederick* *1818, 1872*
FAGNANI, *Giusseppe* *1819, 1873*
GRAY, *Henry Peters* *1819, 1877*
BAKER, *George A* *1821, 1880*
FULLER, *George* *1822, 1884*
PEELE, *John T* *1822, 1897*
GIFFORD, *S. R* *1823, 1880*
LAZARUS, *Jacob H* *1823, 1891*
HART, *William* *1823, 1894*
CROPSEY, *Jasper Francis* *1823, 1900*
WOOD, *Thomas W* *1823, 1903*
MAY, *Edward Harrison* *1824, 1887*
JOHNSON, *Eastman* *1824, 1906*
GUY, *Seymour Joseph* *1824,*

INNESS, *George*.....1825, 1894
CHURCH, *Frederic E*.....1826, 1900
JOHNSON, *David*.....1827,
HART, *James McDougal*.....1828, 1901
KRUSEMAN VAN ELTEN, *H. D*.....1829, 1904
JEFFERSON, *Joseph*.....1829, 1905
YEWELL, *George H*.....1830,
LOOP, *Henry A*.....1831, 1895
DANA, *William P. W*.....1833,
COLMAN, *Samuel*.....1833,
RICHARDS, *William Trost*.....1833, 1905
STORY, *George H*.....1835,
WYANT, *Alexander H*.....1836, 1892
MARTIN, *Homer D*.....1836, 1897
VEDDER, *Elihu*.....1836,
GAY, *Edward*.....1837,
MAGRATH, *William*.....1838,
WARD, *Edgar M*.....1839,
WYLIE, *Robert*.....1839, 1877
HOVENDEN, *Thomas*.....1840, 1895
THOMPSON, *A. Wordsworth*.....1840, 1896
IRWIN, *Benoni*.....1840, 1896
GIFFORD, *R. Swain*.....1840, 1905
MOSLER, *Henry*.....1841,
WEIR, *John F*.....1841,
SHURTLEFF, *Roswell Morse*.....1841,
PARTON, *Arthur*.....1842,
MAYNARD, *George W*.....1843,
EAKINS, *Thomas*.....1844,
MILLET, *Francis D*.....1846,
BLAKELOCK, *Ralph Albert*.....1847,
JONES, *H. Bolton*.....1848,
WIGGINS, *Carlton*.....1848,
CHASE, *William M*.....1849,
TRYON, *Dwight W*.....1849,
PEARCE, *Charles Sprague*.....1851,
PICKNELL, *William Lamb*.....1852, 1897
WEIR, *Julian Alden*.....1852,
LOW, *Will H*.....1853,
ROBINSON, *Theodore*.....1854, 1896
COFFIN, *William Anderson*.....1855,
FITZ, *Rutherford Benjamin*.....1855, 1891
ALEXANDER, *John W*.....1856,
BLUM, *Robert F*.....1857, 1903
ULRICH, *Charles F*.....1858,
DAVIS, *Charles H*.....1858,
BUNKER, *Dennis Miller*.....1861, 1890
BROWN, *William L*.....
RICHARDS, *Samuel*.....
COLLINS, *Alfred Quinton*.....1862, 1903

BELGIAN SCHOOL

DEFRANCE, *Léonard de*.....1735, 1805
VERBOECKHOVEN, *Eugène Joseph*.....1799, 1881
HAGUE, *Louis*.....1806, 1885
GALLAIT, *Louis*.....1810, 1887
CLAYS, *Paul-Jean*.....1819, 1900

WINNE, *Liévin de*.....*1821, 1880*
ROBIE, *Jean*.....*1821,*
STEVENS, *Edouard Joseph*.....*1822, 1892*
COL, *David*.....*1822,*
COCK, *César de*.....*1823,*
WILLEMS, *Florent*.....*1823, 1905*
STEVENS, *Alfred*.....*1828, 1906*
KOLLER, *Guillaume*.....*1829, 1885*
HAGELSTEIN, *Paul*.....
GUILLAUME, *E.*.....
VRIENDT, *Julien de*.....

DUTCH SCHOOL

MOSTERT, or MOSTAERT, *Jan*.....*1474*, after *1549*
LEYDEN, *Lucas van;* real name *Lucas* HUYGENSZ, or *Lucas* JACOBSZ.....*1494, 1533*
VEEN, *Martin van*.....*1498, 1574*
HALS, *Frans*.....*1580* or *1581, 1666*
POELENBURG (POELENBORCH), *Cornelius van*.....*1586, 1667*
MYTENS, *Daniel*.....*1590, 1656*
JANSEN (JANSSENS), real name CORNELIS-JANSON VAN CEULEN.....*1594, 1664(?)*
GOYEN, *Jan (Josephsz) van*.....*1596, 1656*
MOLYN, *Pieter, the Elder*.....*1600, 1661*
RUYSDAEL (RUÏSDAEL), *Salomon van*.....about *1600, 1670*
VRIES, *Adrian (Adriaan) de*.....*1601,* after *1643*
NEER, *Aert van der*.....*1603, 1677*
REMBRANDT VAN RIJN (Rembrandt Harmensz van Rijn)...*1606, 1669*
HEEM, *Jan Davidsz de*.....*1606, 1683-4*
BOTH, *Jan*, called the Italian.....*1610, 1652*
OSTADE, *Adriaen van*.....*1610, 1685*
SORG (SORGH), *Hendrick Maertensz*.....*1611, 1669* or *1670*
HELST, *Bartholomeus van der*.....*1613, 1670*
BORCH, *Gerard ter (TERBURG)*.....*1613-1617, 1681*
LELY, *Sir Peter;* real name Peter van der FAES.....*1618, 1680*
BERCHEM (BERGHEM) *Claes Nicolaes*.....*1620, 1683*
CUYP, *Aelbert*.....*1620, 1691*
BEYEREN, *Abraham Hendricksz van*.....*1620* or *1621*, after *1674*
OSTADE, *Isack van*.....*1621, 1649*
WEENIX, *Jan Baptista*.....*1621, 1660*
EECKHOUT, *Gerbrand van den*.....*1621, 1674*
KALF (KALFF), *Willem*.....*1621* or *1622, 1693*
MURANT, *Emanuel*.....*1622, 1700*
LINGELBACH, *Johannes*.....*1623, 1674*
ROMEYN, *Willem*.....about *1624*, after *1693*
STEEN, *Jan Havicksz*.....*1626, 1679*
HOOGSTRATEN *Samuel van*.....*1627, 1678*
RUÏSDAEL (RUYSDAEL), *Jacob Isaacksz van*.....*1628* or *1629, 1682*
METSU, *Gabriel*.....*1630, 1667*
HOOCH (HOOGH), *Pieter de*.....*1630*, after *1677*
STORK (STORCK), *Abraham the Elder*.....*1630*, about *1710*
VERMEER (VAN DER MEER VAN DELFT), *Johannes*.....*1632, 1675*
MAES, *Nicolaes*.....*1632, 1693*
HONDIUS, *Abraham*.....before *1638, 1695*
NETSCHER, *Caspar*.....*1639, 1684*
LORME, *Anton de*.....flourished *1640*, was living in *1660*
SLINGELAND, *Pieter van*.....*1640, 1691*

KESSEL *Jan (Johan) Van*.....*1641* or *1642*, *1680*
GELDER, *Arent (Aert) de*.....*1645*, *1727*
KNELLER, *Sir Godfrey, Bart*.....*1646*, *1723*
HUGHTENBURGH (HUGTENBURCH), *Jan van*.....*1646*, *1733*
MOOR, *Karel van*.....*1656*, *1738*
RUYSCH, *Rachel*.....*1664*, *1750*
JONGKIND, *Johan Barthold*.....*1822*, *1891*
ISRAELS, *Jozef*.....*1824*,
BAKKER-KORFF, *Alexander Hugo*.....*1824*, *1882*
BISSCHOP, *Christoffel*.....*1828*, *1904*
MESDAG, *Hendrik Willem*.....*1831*,
MARIS, *Matthys*.....*1835*,
MAUVE, *Anton*.....*1838*, *1888*
MARIS, *Jacob*.....*1838*, *1899*
NEUHUYS, *Albert*.....*1844*,

ENGLISH SCHOOL

WALKER, *Robert*.....——, *1658*
THORNHILL, *Sir James*.....*1676*, *1734*
HOGARTH, *William*.....*1697*, *1764*
WILSON, *Richard, R.A*.....*1713*, *1782*
REYNOLDS, *Sir Joshua, P.R.A*.....*1723*, *1792*
GAINSBOROUGH, *Thomas, R.A*.....*1727*, *1788*
ZOFFANY, *Johann, R.A*.....*1733*, *1810*
PINE, *Robert Edge*.....*1742*, *1790*
RUSSELL, *John, R.A*.....*1745*, *1806*
WHEATLEY, *Francis*.....*1747*, *1801*
BEECHEY, *Sir William, R.A*.....*1753*, *1839*
RAEBURN, *Sir Henry*.....*1756*, *1823*
HOPPNER, *John, R.A*.....*1758*, *1810*
MORLAND, *George*.....*1763*, *1804*
CROME, *John*, called Old Crome.....*1769*, *1821*
LAWRENCE, *Sir Thomas, P.R.A*.....*1769*, *1830*
SHEE, *Sir Martin Archer*.....*1769*, *1850*
TURNER, *Joseph Mallord William*.....*1775*, *1851*
CONSTABLE, *John, R.A*.....*1776*, *1837*
CALLCOTT, *Sir August Wall, R.A*.....*1779*, *1844*
COTMAN, *John Sell*.....*1782*, *1842*
HAYDON, *Benjamin Robert*.....*1786*, *1846*
HARLOW, *George Henry*.....*1787*, *1819*
NASMYTH, *Peter*, called Patrick.....*1787*, *1831*
LESLIE, *Charles Robert*.....*1794*, *1859*
STARK, *James*.....*1794*, *1859*
NEWTON, *Gilbert Stuart*.....*1795*, *1835*
VINCENT, *George*.....(?)*1796*, *1832*
BONINGTON, *Richard Parkes*.....*1801*, *1828*
LINEN, *George*.....*1802*, *1888*
LUCY, *Charles*.....*1814*, *1873*
PHILLIP, *John, R.A*.....*1817*, *1867*
LEIGHTON, *Frederick Lord*.....*1830*, *1896*
BOUGHTON, *George H., R.A*.....*1834*, *1905*
BROWNING, *Robert Barrett*.....about *1848*,
MACLAREN, *Walter*.....*1848*,

FLEMISH SCHOOL

EYCK, *Jan van*.....*1380* to *1390*, *1440*
CRISTUS, *Petrus* (Pieter CHRISTOPHESEN).....about *1400*, *1473*

METSYS (or MASSYS or MATSYS), *Quentin*.....*1466, 1530*
BREUGHEL (BRUEGHEL), *Jan, the Elder*, called *Fluweelen* (Velvet) Breughel.....*1568, 1625*
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STRIGEL, *Bernhard* ..... *1460*, before *1528*
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CRANACH, *Lucas, the Younger.* Family name SUNDER *1515*, *1586*
OUENS, *Jurian* *1623*, *1678*
DIETRICH, *Christian Wilhelm Ernst* *1712*, *1774*
KOEK-KOEK, *Barend Cornelis* *1803*, *1862*
MEYER, *Johann Georg*, called Meyer von Bremen *1813*, *1886*
PECHT, *August Friedrich* *1814*,
SCHRADER, *Julius* *1815*,
GRAEB, *Karl Georg Anton* *1816*, *1884*
HILDEBRANDT, *Eduard* *1818*, *1868*
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MAKART, *Hans* *1840, 1884*
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HÜBNER, *Karl Wilhelm* *1814, 1879*
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WEBB, *C. M.* .....
JANSEN, *Joseph* .....

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VOLTZ, *Friedrich* *1817, 1886*
PILOTY, *Carl Theodor von* *1826, 1886*
LINDENSCHMIT, *Wilhelm, the Younger* *1829,*
HENNINGS, *J. F.* *1839,*
GYSIS, *Nicolas* *1842, 1901*
MUNKÁCSY, *Mihály de;* real name Michael LIEB *1844, 1900*
GABL, *Alois* *1845,*
MARR, *Carl* *1858,*
SPRING .....

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BOLDINI, *Giovanni* *1844,*
SIMONETTI, *Cavaliere Attilio* .....

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FLORENTINE SCHOOL

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GHIRLANDAJO; real name Domenico di Tommaso Curradi di Doffo Bigordi *1449, 1494*
VINCI, *Leonardo da* *1452, 1519*
COSIMO, *Piero di* *1462, 1521*

BARTOLOMMEO, *Fra, Baccio della Porta*.....*1475, 1517*
ALLORI, *Cristoforo;* called Il Bronzino.....*1577, 1621*
MANNOZZI, *Giovanni*.....*1590, 1636*
FRANCESCHINI, *Baldassare;* called Il Volterrano.....*1611, 1689*

MILANESE SCHOOL

BISI, *Cavaliere Luigi*.....*1814, 1886*

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MORONI, *Giovanni Battista*.....about *1520, 1578*
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Catalogue Alphabetically Arranged; with Biographies and Descriptions.

ACHENBACH, Andreas. *Düsseldorf School.*

Born at Hesse Cassel, 1815. Landscape and marine painter; pupil of Düsseldorf Academy, 1827-1835, under Schirmer, and one of the most distinguished painters of the school. He visited Holland in 1832-33; Norway, 1835; the Bavarian Tyrol, 1836, and Italy, 1843. He painted landscapes, mountain, forest, and sea, with like ability and power. Member of the Berlin, Amsterdam, and Antwerp Academies. Paris Salon. Medals: third class, 1839; first class, 1855; third class, 1867. Legion of Honor, 1864.

360 *SUNSET AFTER A STORM; COAST OF SICILY.*

The sun bursting thro' the broken stormclouds is setting behind a dark rugged cliff at the right. At the left the sea lashed into foam by the wind has driven to the rocky coast the wreckage of a ship, and a boat, in which the sailors are trying to make a landing.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887. On canvas, 32 H.; 42 W.

ACHENBACH, Oswald. *Düsseldorf School.*

Born at Düsseldorf, 1827; died, February 1, 1905; brother and pupil of Andreas. Visited the Bavarian Alps at an early period, and went to Switzerland and Italy in 1845, 1850, and 1851. His representations of Southern scenery and of peculiar atmospheric effects are of rare excellence. Medals: Paris, third class, 1859; second class, 1861, 1863. Legion of Honor, 1863.

445 *NEAR NAPLES; MOONRISE.*

The full moon is seen rising thro' the dull haze of a hot Summer evening. Smoking Vesuvius is at the left and the creamy white City of Naples lies in the middle distance. A row of tall trees in the foreground line down a dusty roadway crowded with peasants who gather about an old stone fountain at the right to refresh themselves.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Berlin. Signed. On canvas, 39 H.; 55 W.

ALBANI, Francesco. *Bolognese School.*

Born at Bologna, 1578; died there, 1660. Son of a silk merchant. His father desired to bring him up to his own profession, but his decided art genius so asserted itself that he was placed in the academy of Denys Calvaert, where Guido Reni was a pupil. Albani and Guido became friends, and when the latter went to Rome and entered the school of Carracci, Albani quickly followed. When Annibale Carracci was employed on the *frescos* of St. Giacomo degli Spagnuoli he fell sick, and by his recommendation Albani was selected to finish them. He also painted the mythological *frescos* in the Verospi (now Torlonia) Palace. In the Borghese Gallery and at Turin are his famous pictures of the "Four Elements." He also painted for the Duke of Mantua the stories of "Diana and Actæon" and "Venus and Cupid." His best pictures are those of mythological and fanciful subjects.

63 *CHILDREN'S GAMES—THE MAZE, KITE, ETC.*

A group of eight nude children, two of whom are engaged in drawing figures upon a slab of stone, the others in flying kites.

Purchased by the Museum, 1871. On canvas, 25 H.; 53 W.

ALEXANDER, John W. *American School.*

Born at Pittsburg, 1856. Studied at Munich, Paris, and in Italy. Medal at Munich.

603 *PORTRAIT OF WALT WHITMAN.*

Three-quarters length, life-size, seated with the face and figure turned to the left of the spectator. The ruddy face is framed in silvery gray hair and a long flowing beard. The dress is black with white collar and cuffs. The background is a dull warm gray.

Gift of Mrs. Jeremiah Milbank, 1891.
Signed and dated, 1889. On canvas, 49¼ H.; 39¼ W.

ALLEGRI, Antonio (called Il Correggio) (?). *Parmesan School.*

Born at Correggio in 1494; died there, March 5, 1534. Son of Pellegrino Allegri. Probably pupil of his father's brother, Lorenzo, and of Antonio Bartolotti, both second-rate painters of his native town. At Modena he is said to have found a better master in Francesco Bianchi, called Ferrari, who belonged to the school of Francia; but as Bianchi died in 1510, this, like all that concerns Correggio's training, is uncertain. "Correggio looked at the world in a single mood of sensuous joy," as a place in which everything is full of happy life and soft pleasure. A poetic ideality untrammeled by the conventionality of schools, systems, or methods other than his own, found fullest expression in an all-pervading sweetness which characterizes his works. "The Madonna of St. Francis" (1514), "Madonna of St. George," "Madonna of St. Sebastian," "La Notte" (1522 or 1528), Dresden Gallery; "Rape of Ganymede," "Jupiter and Io," Vienna Museum; "Madonna Adoring Jesus," Uffizi, Florence; "Marriage of St. Catherine," Louvre, Paris. Other works may be seen in St. Petersburg, London, Naples, Venice, and other Galleries, notably that of Parma.

21 *HEAD OF A CHERUB, AND ANGEL.*

An Angel with outstretched wings is looking down affectionately into the face of a cherub.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 20 H.; 17½ W.

ALLORI, Cristoforo (called Il Bronzino). *Florentine School.*

Born at Florence, 1577; died there, 1621. Pupil of his father, and afterwards of Santo di Tito, whose style Cristoforo at first followed, but abandoned for the new Florentine eclectic manner based on that of Correggio. He became one of the best artists in Florence of his time, but his habits were irregular, and he left but few pictures. He excelled in portrait painting.

24 *ST. AGATHA.*

Head and bust, with the face three-quarters to the left; the eyes are drooped as if in meditation: a slight piece of drapery falls from the head and a blue mantle covers the shoulders.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 18 H.; 13 W.

ALLSTON, Washington. *American School.*

Born at Waccamaw, South Carolina, 1779; died at Cambridgeport, Mass., 1843.

175 *A SPANISH GIRL.*

She is seated in the foreground of a warm sunny landscape with moss-grown ruins in the middle distance, and mountain peaks in the background.

Gift of Mr. Lyman G. Bloomingdale, 1901. On canvas, 29½ H.; 24½ W.

ASSCHE, Henri van. *Flemish School.*

Born at Brussels, 1774; died there, 1841. Landscape painter; first instructed by his father, an amateur artist, then pupil of J. B. de Roy. Visited Italy, Holland, Germany, and Switzerland. Painted waterfalls with great skill. Member of Ghent, Brussels, Antwerp, and Amsterdam Academies. Several medals. Order of Leopold, 1836.

72 *LANDSCAPE, WITH WATERFALL.*

There is a deep rich brown foreground with a waterfall and a rocky hillside at the left. Two tall trees are in the center of the picture and in the roadway beyond is a group of peasants, and some buildings are on an elevation. The sky is silvery gray with light fleecy clouds.

Purchased by the Museum, 1871. On canvas, 15 H.; 13½ W.

BAIXERAS, Verdaguer Dionisio. *Spanish School.*

Born at Barcelona, Spain, 1862. Pupil of the official school of *Beaux-Arts* of Barcelona. Medal, third class, Madrid, 1884; Honorable Mention, Paris, 1886; gold medal, *Exposition Universelle* of Barcelona, 1888. Won several prizes at official competitions.

659 *BOATMEN AT BARCELONA.*

Three boatmen are sitting in the stern of a boat in the harbor of Barcelona. The one at the left with his back to the spectator wears a knit wool cap, a

large scarf about his neck, a checked shirt, and a light yellow sash about his waist; both hands are raised with the forefinger of the right resting on the little finger of the left. The center figure to whom he is talking sits squarely to the front with both hands resting in his lap; he has on a cap and wears a dark blue shirt. The third figure sitting at the right, with face and figure in profile to the left, has both hands raised and is lighting a cigarette; a brown coat hangs loosely about his shoulders and a brown cap is on his head. All three figures are in shadow relieved against a background of water and sky aglow with sunshine; steamers and ships line the wharves on the harbor line which reaches across the picture in the middle distance.

Gift of Mr. George I. Seney, 1887.
Signed and dated, 1886. On canvas, 59 H.; 82 W.

BAKER, George A. *American School.*

Born at New York, 1821; died there April 2, 1880. Pupil of his father, who was a miniature painter. Studied in Europe, 1844–46. N.A., 1851.

535 *PORTRAIT OF JOHN F. KENSETT, N.A.*

Bust, life-size, three-quarter to the right.

Gift of an Association of Gentlemen. 1881. On canvas, 27 H.; 22 W.

BAKKER-KORFF, Alexander Hugo. *Dutch School.*

Born at The Hague, 1824; died at Leyden, 1882. Pupil at The Hague Academy of Kruseman and J. E. J. Van den Berg. He was one of the best modern Dutch painters.

452 *BRIC-À-BRAC.*

An old woman with a white cap on her head is sitting by a table loaded with bric-à-brac. *Objets d'Art* are on the floor and draperies hang about the room in artistic confusion.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
From the John Wolfe collection. Signed and dated, 1868. On wood, 8 H.; 6 W.

BARGUE, Charles. *French School.*

Born at Paris (18—?); died there, 1883. Pupil of Gérôme. He painted but few pictures, but they were of exceptional excellence, both in technical execution and color. "Playing Chess on the Terrace," his last and perhaps his best work, is in the William H. Vanderbilt collection, New York. He did not exhibit at the *Salon;* but received medals for lithography in 1867, '68.

442 *A BASHI BAZOUK.*

Dressed in barbaric splendor, he is seated upon a light-gray rock at the entrance to a cave. In his left hand is a large ornate pipe, and a bejeweled ivory-handled sword and pistol are thrust into his belt.
Purchased in Paris, 1875.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1875. On canvas, 18 H.; 12 W.

571 *FOOTMAN SLEEPING.*

A liveried footman in a gaily trimmed, dark-blue coat, canary-colored waistcoat and breeches, and white silk stockings tied with bright red ribbons, is sitting upon a richly carved wooden settee in a hallway. He leans heavily over the arm of the seat and his head, crowned with a luxuriant crop of red

hair, droops forward, crowding his chin into his bosom. His right arm rests at his side by the grand chapeau trimmed with broad silver braid, and one of his white gloves has fallen to the floor. At his left are a large umbrella, a brass brazier, and a large armchair with some books on the seat; and on the wall above is a piece of Gobelin tapestry.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed and dated, 1871. On wood, 13½ H.; 10 W.

BARTOLOMMEO, Fra (or Il Frate) (?). Baccio, della Porta. *Florentine School.*

Born at Soffignano, near Prato, 1475; died at Florence, 1517. He was a pupil of Cosimo Rosselli in Florence, and lived near the gate of St. Piero, from which circumstance was derived his name of della Porta. He was the intimate friend of Mariotto Albertinelli. He had acquired great fame for the beauty of his Madonnas, and had been commissioned to execute a fresco of the "Last Judgment" in the Convent of St. Marco, about the time when Savonarola went to Florence to preach against the sinfulness of the city. Bartolommeo became the earnest friend of the preacher, and was so carried away by his influence that he burned all his studies and drawings of profane subjects and those which represented nude figures. When Savonarola was seized, tortured, and burned, Bartolommeo took the vows of a Dominican friar, and left the unfinished pictures to be completed by Albertinelli. During four years he led a most austere life, never touching his pencil. About this time Raphael arrived in Florence. He was but twenty-one, but already a great painter. He visited the friar's cell, and a deep friendship between the two was the consequence. To this we owe the after works of Fra Bartolommeo. About 1513 he visited Rome. After his return to Florence he executed the "Madonna della Misericordia," now at Lucca, and the "St. Mark," which is in the Pitti Palace. His boy angels are beautifully painted. His works are seen in the Louvre, Vienna Gallery, and the Berlin Museum, but he is best studied in Florence.

20 *THE VIRGIN AND CHILD (School of Fra Bartolommeo).*

The Virgin full-length, seated, holding the Divine Infant in her arms, is clad in a dull-red dress with green drapery folded loosely about her figure.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 24 H.; 19½ W.

BASTIEN-LEPAGE, Jules. *French School.*

Born at Damvillers, 1848; died at Paris, 1885. Pupil of Cabanel. At the Paris *Salon* of 1877 he exhibited a portrait of Lady L., and "Mes Parents"; 1875, "The Communicant" and a portrait; in 1874, the "Song of Spring" and a portrait of "Mon Grand-Père"; in 1878, "Les Foins" and a portrait of M. André Theuriet. Medals in 1874 and '75.

550 *JOAN OF ARC.*

"The Maid of Orleans" in peasant garb stands in the garden of her cottage home surrounded by shrubs and small trees; her outstretched left hand toys meaninglessly with the leaves of a young fruit tree as she gazes fixedly before her, at the vision which appears by reflection in the shrubbery behind her.

Salon, 1880. Bought from the artist for Mr. Erwin Davis, and given by him to the Museum, 1889. Lent to the *Exposition Universelle*, Paris, 1889.
Signed and dated, 1879. On canvas, 98 H.; 109 W.

BECKER, Carl. *German School.*

Born at Berlin, 1820. Member and Vice-President of the Academy of Berlin; member of the Academy of Vienna, and of the Royal Society of Letters and Fine Arts of Belgium. Officer of the Order of Leopold. Medals at Berlin, Vienna, and Munich, and other honors and decorations.

546 *ADELHEID AND THE BISHOP OF BAMBERG (A Scene in Goethe's Play, "Götz von Berlichingen").*

In a sumptuous apartment seated at a table and playing chess with Adelheid is the Bishop of Bamberg; at the left a page stoops to kiss his hand, and in the shadow behind this group are ladies and gentlemen one of whom is playing on a guitar.

Gift of Mrs. Anna Woerishoffer, 1899. Signed. On canvas, 49 H.; 66 W.

680 *THE RIVALS.*

Lent by the Estate of W. H. Hall. On canvas, 26½ H.; 45 W.

689 *THE EMPEROR MAXIMILIAN RECEIVING THE VENETIAN EMBASSY.*

After the capture of Verona, Senator Antonio Giustiniani, at the head of the Embassy, threw himself at the feet of the Emperor in order to make his address. Immediately a blank sheet of paper was handed to him to be filled up with the conditions of peace. (Schlosser's History of the World.)

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1877. On canvas, 60½ H.; 94½ W.

BEECHEY, Sir William, R.A. *English School.*

Born at Burford, Oxfordshire, 1753. Died at Hampstead, 1839. Admitted a student of the Royal Academy, London, in 1772, and after painting portraits and pictures in Hogarth's manner several years in Norwich, returned to London, where he long enjoyed uninterrupted favor with the fashionable world. In 1793 he painted a portrait of Queen Charlotte, and was appointed by her royal portrait painter, and became A.R.A. In 1798 he painted the large equestrian picture, now at Hampton Court, of George III at a Review in Hyde Park, and in the same year became R.A. and was knighted.

160 *H. R. H. DUKE OF YORK.*

Three-quarters length, life-size. Standing upon a balcony, the face turned to the left of the spectator, figure to the front. He is dressed in a scarlet coat richly decorated with gold braids. A black cloak hangs loosely over his shoulders enveloping the figure below and floating out on the background of sky.

Gift of Mr. T. J. Blakeslee, 1895. On canvas, 61 H.; 51 W.

298 *PORTRAIT OF A LADY.*

Half length. Seated in the open air with the left hand resting easily over the arm of a garden seat, the right holding a closed sun shade which lies in her lap. The figure is turned three-quarters to the right; the face is nearly in profile with curly blonde hair about the forehead; and a black band passes

over the head. A red mantle is around the figure. Her décolleté gown is of thin white muslin with heavy bands at the shoulders. A tree trunk and foliage are at the left and a vista is at the right where a church spire rises from among the trees into a sky streaked with clouds.

Gift of Mr. George A. Hearn, 1905. On canvas, 49 H.; 39 W.

BENJAMIN-CONSTANT, Jean Joseph. *French School.*

Born at Paris, June 10, 1845; died at Paris, May 26, 1902. Pupil of Cabanel. Five Medals, Salon of 1875; two in 1876; three at the *Exposition Universelle*, Paris, 1878; Gold Medal, *Exposition Universelle*, Paris, 1889; Medal of Honor, Salon of 1895. Member of the Institute of France; Officer of the Legion of Honor, and of several other foreign orders.

665 *JUSTINIAN IN COUNCIL.*

Paris Salon, 1888.

Justinian I (Flavius Anicius Justinianus), surnamed the Great, a Byzantine Emperor, born at Tauresium, a village near Sardica (now Sophia), in Bulgaria, in 482 or 483; died, 565. He was the son of a poor barbarian family, but his elevation was promoted by his uncle, Justin I, who, shortly before his death in 527, adopted him as Co-Emperor. The political events of his reign may be summed up in the wars of Belisarius and the eunuch Narses, who obtained successes over the Persians in the East, and the Vandals and Goths in Italy, and in the terrible sedition which broke out at Constantinople in 532. The glory of his reign is the famous digest of Roman law, known generally as the *Justinian Code*, which was compiled out of the Gregorian, Theodosian, and Hermogenian codes, by the ablest lawyers of the empire, under the genius of the jurisconsult, Tribonian. Their labors consist—I, of the "Statute Law," or Justinian Code, properly so called. II, "The Pandects," a digest of the decisions and opinions of former magistrates and lawyers. These two compilations consisted of matter that lay scattered through more than two thousand volumes, now reduced to fifty. III, "The Institutes," an abridgment in four books, containing the substance of all the laws in elementary form. IV, The laws of modern date, including Justinian's own edicts, collected into one volume and called, "The New Code." These labors, which a Cæsar had not been able to accomplish, were completed by the year 541. Besides this important work of imperial reform, Justinian was a great builder and engineer, and works of public utility were kept constantly in progress in all parts of the empire. He was remarkable for his temperance and chastity, and not less for his great learning and diligent application to the duties of his high office.

Gift of Mr. G. Mannheimer, 1890.
Signed and dated, 1886. On canvas, 12 ft. 2 in. H.; 21 ft. 6 in. W.

BERCHEM (Berghem), Claes (Nicholas), (Nicolaes). *Dutch School.*

Born at Haarlem, 1620; died at Amsterdam, 1683. Son of Pieter Klaasze. The reason for his being called Berchem, or Berghem, is not known, but he usually signed his works by that name. He studied with his father, Van Goyen, J. B. Weenix, and Jan Wils, and married the daughter of the latter. It is evident from his works that he went to Italy, although no account of his having done so is given. He painted *genre*, battles, landscapes, cattle, and portraits. His best works are his small landscapes with figures and cattle. Berchem is the most celebrated of the group of painters to which he belongs.

Smith describes 417 of his works, and he left besides more than fifty etchings. The galleries of Munich, Dresden, Vienna, Berlin, St. Petersburg, and the Louvre contain the largest number of his works. Some are also in England, in the National Gallery, and at Dulwich, and Lord Ashburton has one of his best productions, called "Le Fagot." He seldom made large pictures.

41 *REST.*

Beneath a group of trees at the right of the spectator a woman is sitting with a babe in her arms; a man and dog are by her side and sheep and cattle are nearby. The sky is silvery gray with light fleecy clouds.

Purchased by the Museum, 1871. On canvas, 16½ H.; 13 W.

BERNE-BELLECOUR, Étienne Prosper. *French School.*

Resides at Château d'Egreville (Seine et Marne), France. Born at Boulogne, 1838. *Genre*, landscape, and portrait painter; pupil of Picot and of F. Barrias. Medals: 1869; first class, 1872; third class, 1878; Legion of Honor, 1878.

351 *SOLDIER IN THE TRENCHES.*

Sitting behind the earthwork with a ready rifle in hand is a single French soldier on the alert for a shot at the enemy.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. Water Color, 6 H.; 4 W.

443 *THE INTENDED.*

Seated upon green wooden seats in the garden of a château are four persons dressed in the costume of the early Empire. "The Intended" is winding from a skein held by the hands of a general who sits stiffly at the other end of the seat. Back of the "Intended" is the father wearing an expression of intense satisfaction, and the mother leans over his shoulder in an approving manner.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order. *Salon*, 1874. Signed and dated, 1874. On canvas, 20 H.; 31 W.

BEYEREN, Abraham Hendricksz van. *Dutch School.*

Born at The Hague in 1620 or 1621; died after 1674. A painter of still-life. Master of the Guild at The Hague in 1640, at Delft in 1657. Works in Amsterdam, Rotterdam, Lille, Frankfort, Berlin, Vienna, Pesth, and St. Petersburg.

79 *A STUDY OF FISH.*

Purchased by the Museum, 1871. On canvas, 24½ H.; 31 W.

BIDA, Alexandre. *French School.*

Born at Toulouse, 1813; died, 1895. Pupil of Eugène Delacroix. Bida is best known through his exquisite designs for the illustrations of the Gospels, exhibited in 1867. He has at times painted portraits, but he represents with exceptional force and grace the life and scenery of Oriental countries, with which he made himself familiar during his visits to the East. Chevalier of the Legion of Honor, 1855; Officer, 1870. Order of Leopold.

338 *THE MASSACRE OF THE MAMELUKES.*

"The Viceroy of Egypt, wishing to crush at one blow the warlike Mamelukes who were making havoc among his people, on the first day of May, 1811, convened, under a false pretext, their leaders.

"They were to meet in the old Palace of Cairo, and these proud Mamelukes in gorgeous robes, and golden helmets shining in the sun, rode up the strange, narrow street, cut out of the solid rock, where, in this narrow defile, conscienceless Mehemet had laid his trap. When the brilliant procession arrived at the gate 'El Azale,' the soldiers cried 'Treason!' as they saw each house filled with Albanians, armed with long guns. The Mamelukes, surrounded by impassable walls, fell like ripe corn, under a hail of bullets, a confused mass of men and beasts; the horses, neighing in their fright, bounded through pools of blood over the bodies of the wounded, while the conquerors of a hundred battles, now conquered, shook their clenched fists at the terrible walls. Death passed over them like a whirlwind, not sparing one out of the five hundred horsemen."

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. Water Color, 37 H.; 25 W.

BISI, Cavaliere Luigi. *Milanese School.*

Born at Milan, 1814; died there, 1886. Pupil of F. Durelli at Milan Academy, of which he became professor of perspective and, later, President.

552 *CATHEDRAL OF MILAN*

Interior view of the cathedral with its high towering arches. In the nave are gathered together in worship a large congregation of people.

Bequeathed by Mr. Stephen Whitney Phœnix. 1881.
Signed and dated, 1871. On canvas, 61 H.; 48½ W.

BISSCHOP, Christoffel. *Dutch School.*

Born at Leeuwarden, 1828. Died, October, 1904, at his Villa "Frisia," near The Hague. *Genre* painter; pupil in Paris of Comte and Gleyre. Medals at Amsterdam, The Hague, Rotterdam, Paris, Brussels, and Munich. Knight of the Orders of the Dutch Lion; Francis Joseph, of Austria; Leopold of Belgium; Commander of the Orders of St. Michael of Bavaria, and of Friedrich of Würtemberg.

342 *THE SUNBEAM.*

"The Sunbeam" lies in a richly decorated cradle with a dark blue canopy which stands by an old Dutch enclosed bed where the fond young mother is *couchée*. Her delicate right hand is raised to the paneled door and her head is turned in affection to her child. A large illustrated open Bible rests on a light-stand near the head of the bed.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund for her collection, New York, 1895.
Signed. Water Color, 33 H.; 40½ W.

BLAKELOCK, Ralph Albert *American School.*

Born at New York, 1847; self taught. Honorable mention, Paris Exposition, 1900.

326 *INDIAN ENCAMPMENT.*

Lent by Mr. George A. Hearn. Signed. On canvas, 37 H.; 40 W.

BLANCHARD, Jacques. *French School.*

Born at Paris, 1600; died there, 1638. Pupil of his uncle Jérôme Bolley; went to Lyons in 1620 and spent four years in studying with and assisting Horace Le Blanc. He was called the French Titian.

319 *VENUS AND ADONIS.*

Lent by Mr. George A. Hearn — On canvas, 47 H.; 68 W.

BLARENBERGHE, Henri Joseph Van. *French School.*

Born, 1741; died, 1826. Lille.

512 *FÊTE OF THE TUNNY FISHERS AT MARSEILLES.*

The shore in the foreground is filled with groups of people in gala dress to witness the dashing feats of the fishermen who on this day indulge in aquatic sports in the port of Marseilles. The boats in the harbor are filled with merry makers and divers plunge into the water or swim about at ease. The massive gray walls of the fortress is at the left and windmills crown the hills beyond. The sky is golden flecked with sunlit clouds.

Purchased by the Museum, 1871. — On canvas, 32½ H.; 47 W.

BLUM, Robert F. *American School.*

Born at Cincinnati, Ohio, 1857; died, 1903. At the age of sixteen he entered a lithographic establishment, but soon came to New York and gave a number of years to illustrative work. From 1880 to 1889 he made several trips abroad. In 1890 he went to Japan, commissioned by the Scribners to work conjointly with Sir Edwin Arnold. In the mean time his paintings had brought recognition and he was awarded bronze, silver and gold medals. The "Bead Stringers," a Venetian subject, occasioned his election as associate member of the Academy of Design, and "The Ameya" brought him into full membership. Upon his return from Japan in the fall of 1892, after writing and illustrating articles on Japan, and completing several easel pictures, Mr. Blum made an entirely new departure, taking up mural decoration. The "Moods of Music" in Mendelssohn Hall, begun in 1893, is his first serious effort along the new lines and is an initial proof, as later productions bear witness, that the artist was well qualified to exercise his powers in the broad field of mural painting.

136 *THE AMEYA, OR ITINERANT CANDY VENDER.*

In the foreground at the left, "The Candy Peddler" habited in a light blue Japanese robe and with a kerchief of the same color about his head sits upon a brown paper box before a stand of highly decorated, grotesque confections. He is surrounded by a group of girls, all of whom carry upon their shoulders a child gaily dressed in the most brilliant colors. Beyond this group in the middle of the road is a man wearing a white hat. He is seated on the shafts of a jinrikisha, smoking. The farther side of the street from right to left is lined with low shops where trade is going on.

Gift of the Estate of Alfred Corning Clark, 1904. — On canvas, 25½ H.; 30½ W.

BOILVIN, Émile. *French School.*

Born at Metz, ——; died at Paris, 1899. Pupil of Pils. Engraver and painter.

602 *LOUIS XI AT PRAYER.*

The King is kneeling before a crucifix which is on a tapestry-covered table in the center of his private chapel; a black skull-cap is on his head and a voluminous black fur-trimmed gown covers the figure. His barber with a white napkin over his arm stands by holding with both hands a silver salver. Two hounds at the right are closely regarding a man who is making his exit through an open door. At the left is a stained-glass window; a triptych, and decorations are over the mantelpiece.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed. On canvas, 34 H.; 46 W.

BOLDINI, Giovanni. *Italian School.*

Born at Ferrara, Italy, 1844. Resides at Paris.

415 *FEMALE FIGURES; GOSSIP.*

Three ladies, in the dress of the Empire, are seated in a highly ornate chamber in animated conversation. One at the left in an arm chair is addressing the other two who rest upon a yellow damask sofa. A large mahogany Empire table stands prominently in the foreground of the picture.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On wood, 7 H.; 9 W.

BONHEUR, François Auguste. *French School.*

Born at Bordeaux, 1824; died 1884. Son and pupil of Raymond Bonheur (died, 1853). Brother of Rosa Bonheur. Medals: third class, 1852; 1857; second class, 1859; first class, 1861, 1863. Legion of Honor, 1867.

558 *WOODLAND AND CATTLE.*

A herd of cattle are grouped about in the shade of a grove of old oak trees illuminated with bright sunlight which shimmers in spots over the field and on the cattle which lie at rest in the foreground. Others stroll about or are gathered at a pool of water in the middle distance, where one white cow stands prominently forth as a leader of the herd. The cowherd leans lazily against the trunk of a tree at the right.

From the A. T. Stewart Collection, 1887. Signed. On canvas, 104½ H.; 157 W.
Gift of Mr. James Clinch Smith and sisters. 1890.

BONHEUR, Marie Rosa. *French School.*

Born at Bordeaux, March 22, 1822; died, 1899. Pupil of her father, Raymond B. Bonheur. At the age of 4 years commenced to show a passion for drawing. Began by copying in the Louvre; afterwards made studies and sketches near Paris. Her first two pictures exhibited at Bordeaux, 1841, attracted much attention, and were followed by others which established her world-wide fame. First exhibited at the *Salon* in 1845. Her painting, "Bœufs Rouges du Cantal," won her her first reward, a gold medal of the third class, 1847. During the Franco-Prussian War, her studio and residence at By, adjoining the Forest of Fontainebleau, were respected by special order of

the Crown Prince of Prussia Since 1848 she had been Director of the Paris Free School of Design for Young Girls, which she founded. "Exempt" from Jury of Admission by special decree, July 27, 1853. In 1865, Maximilian and Carlotta sent her the Cross of San Carlos. Elected member of the Academy of Fine Arts of Antwerp, 1867. Medals: 1845, '48, '55, '67 (*Exposition Universelle*). Legion of Honor, 1865, personally delivered by the Empress Eugénie; Leopold Cross, 1880; Commander's Cross of Royal Order of Isabella the Catholic, 1880. President Carnot, of France, visited her several times in 1893, and prevailed upon her to send some of her work to the Columbian Exhibition. Her exhibit there was the occasion of her being named Officer of the Legion of Honor (1894). Officer of the Most Noble Order of Santo Jacobo, 1894.

426 *A LIMIER-BRIQUET HOUND.*

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
From the H. D. Newcomb collection. 1877. Signed. On canvas, 15 H.; 18 W.

449 *WEANING THE CALVES.*

An unhappy mother stands looking demurely over the bars which separate her from her offspring. The poor calf looks up pleadingly for an explanation; four companions in misery are there waiting for the return of the mothers which are seen wending their way slowly down the side of the hill toward the pen in which they are confined. A range of mountains streaked with snow rises over the hills into a clear blue and cloudless sky.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1879. On canvas, 25 H.; 32 W.

650 *THE HORSE FAIR.*

Rosa Bonheur made her *début* at the Paris *Salon* of 1841, to which she sent two small pictures of sheep, goats, and rabbits. She exhibited each following year except 1851–52. In 1853 she exhibited her masterpiece, the now famous "Horse Fair." The subsequent history of this painting is given in the following extract from a letter written to Mr. S. P. Avery by Mr. Ernest Gambart, the original purchaser of the picture, formerly of London, and now retired from business and living at Nice: "I will give you the real story of the 'Horse Fair' now in New York. It was painted in 1852 by Rosa Bonheur, then in her thirtieth year, and exhibited in the next Salon. Though much admired, it did not find a purchaser. It was soon after exhibited at Ghent, meeting again with much appreciation, but was not sold, as art did not flourish at the time. In 1855, the picture was sent by Rosa Bonheur to her native town of Bordeaux, and exhibited there. She offered to sell it to the town at the very low price of 12,000 francs ($2,400). While there I asked her if she would sell it to me, and allow me to take it to England and have it engraved. She said: 'I wish my picture to remain in France. I will once more impress on my countrymen my wish to sell it to them for 12,000 francs. If they refuse, you can have it, but if you take it abroad, you must pay me 40,000 francs.' The town failing to make the purchase, I at once accepted these terms, and Rosa Bonheur then placed the picture at my disposal. I tendered her the 40,000 francs, and she said: 'I am much gratified at your giving me such a noble price, but I do not like to feel that I have taken advantage of your liberality. Let us see how we can combine in the matter. You will not be able to have an engraving made from so large a canvas. Suppose I paint you a small one of the same subject, of which I will make you a present.' Of course I accepted the gift, and thus it happened that the large work went

traveling over the kingdom on exhibition, while Thomas Landseer was making an engraving from the quarter-size replica.

"After some time, in 1857 (I think), I sold the original picture to Mr. Wm. P. Wright, New York (whose picture gallery and residence were at Weehawken, N. J.), for the sum of 30,000 francs, but as he claimed a share of the profits of its exhibition in New York and other cities, he really paid me only 22,000 francs for it. I offered to repurchase the picture in 1870 for 50,000 francs, but ultimately I understood that Mr. Stewart paid a much larger price for it on the dispersion of Mr. Wright's gallery. The quarter-size replica, from which the engraving was made, I finally sold to Mr. Jacob Bell, who bequeathed it, in 1859, to the nation, and it is now in the National Gallery in London. A second, still smaller, replica was painted a few years later, and was resold some time ago in London for £4,000 ($20,000). There is also a smaller water-color drawing, which was sold to Mr. Bolckow for 2,500 guineas ($12,000), and is now an heirloom belonging to the town of Middleborough. That is the whole history of this grand work. The Stewart canvas is the real and true original, and only large size 'Horse Fair.'

"Once in Mr. Stewart's possession, it never left his gallery until the auction sale of his collection, March 25, 1887, when it was purchased by Mr. Cornelius Vanderbilt for the sum of $55,500, and presented to the Metropolitan Museum of Art. Hamerton calls Rosa Bonheur 'the most accomplished female painter who ever lived,' and adds: 'She is a pure and generous woman as well, and can hardly be too much admired, whether we regard her as a woman or artist. She is simple in her tastes and habits of life, and many stories are told of her generosity to others.'"

Gift of Mr. Cornelius Vanderbilt, 1887.
Signed and dated, 1853–5. On canvas, 93½ H.; 197 W.

496 *DEER IN THE FOREST—TWILIGHT.*

The twilight gleams through a forest of trees from whose intertwining branches the Autumn leaves have fallen, scattering their purple tints over the moss grown rocks and uneven soil. In the center of the wood are three deer at rest; two are lying down, the other stands on the alert; a feeling of silence pervades the scene.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1883. On canvas, 25½ H.; 31½ W.

BONINGTON, Richard Parkes. *English School.*

Born at Arnold near Nottingham, 1801; died at London, 1828. His grandfather, and afterward his father, was governor at the gaol of Northampton, but the father, having been displaced for irregularities, set up as a portrait painter in Paris. At the age of fifteen, Richard was a student at the Louvre, and received lessons from Baron Gros. In 1822 he went to Italy. Returning to Paris, he became a victim of consumption, from which he died in London in his twenty-seventh year.

245 *SEA COAST.*

In the foreground is a pool, on the borders of which are two groups of peasants; among them two men in long cloaks, facing the spectator and conversing. In the distance the sea is seen extending across the picture, with fishing boats under sail, Exhibited at the International Exhibition at London in 1862. Purchased from M. Sedelmeyer in 1888.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 16 H.; 23½ W.

282 *COAST SCENE, NORMANDY.*

On the beach, at the landing place of the fishing boats, is a group of people buying and selling fish. At the right a man is standing in a heavy wagon over which is a canvas canopy; the boat sails rising above are relieved against a mass of light clouds in a silvery gray sky. The man wearing a high hat who is seated in the center of the group of figures is said to be William Cook, the engraver. This picture was exhibited in the special loan collection at Nottingham Castle Museum Art Gallery, October, 1893.

Gift of Mr. George A. Hearn, 1896. On canvas, 31 H.; 47½ W.

BONNAT, Léon Joseph Florentin. *French School.*

Born at Bayonne, 1833. Pupil in Madrid of F. de Madrazo, and of Cogniet, in Paris. Studio in Paris. Second *Grand Prix*, 1858; then studied three years in Italy. Medals: second class, 1861, 1863, and 1869; of Honor, 1869. Legion of Honor, 1867; Officer, 1874; Commander, 1882. Grand Officer, 1897. Member of the Institute of France.

437 *EGYPTIAN FELLAH WOMAN AND CHILD.*

From studies made at the opening of the Suez Canal. *Salon*, 1870.
Purchased from the John Wolfe collection, 1882.

Standing at full length on the border of the Suez Canal is a Fellah woman-habited in a loose, black gown, open at the neck, who bears upon her shoulders a nude, sleeping infant whose head, enveloped in a black hood, rests with its chubby little folded arms upon the head of its mother. The mother's right hand clasps one leg of the child and the other is raised to its support above.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1870. On canvas, 72 H.; 39 W.

477 *ROMAN GIRL AT A FOUNTAIN.*

A Roman girl, in peasant costume, about twelve years of age, stands on one foot and leans forward, resting both hands on the rim of an old, stone basin; with upturned face and open mouth she is ready to catch the water which falls from a projecting pipe in the wall above. At the left is a deep-blue sky.

Painted to order, 1875.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1875. On canvas, 65½ H.: 38½ W.

632 *PORTRAIT OF JOHN TAYLOR JOHNSTON, First President of the Museum; from* 1870 to *February*, 1890.

Sitting in a large armchair with the face and figure turned slightly to the left of the spectator. The large, dark eyes look forward from beneath the heavy brows, and the vigorous face, fresh and florid in color, is framed, with the exception of a clean shaven chin, in iron-gray hair and beard. His hands are brought together and rest on his lap; he wears a black velvet coat and gray trousers. The background is dark brown shaded to light at the right. Three-quarters length, life-size.

Gift of the Trustees, 1880. Signed and dated, 1880. On canvas, 50½ H.; 42 W.

BORCH, Gerard ter (Terburg). *Dutch School.*

Born at Zwolle probably between 1613 and 1617; died at Deventer, 1681. A contemporary of Teniers, and, like him, a painter of *genre* subjects, but of the higher ranks in life. He usually represented but few figures, and such scenes

as ladies at their toilets, musical parties, conversations, etc. He excelled in painting elegant costumes, and his white satin dresses are especially remarkable. The general tone of his pictures is cool, his heads being warmly colored. He painted small portraits, but these are rare in public galleries. His own portrait is at The Hague. His works number a little more than one hundred, and are of enormous value.

276 *PORTRAIT OF A GENTLEMAN.*

Standing beside a table which is covered with a red cloth, the right hand is held before his breast, the left rests upon the table, the face and figure are to the front; his long brown hair falls over a large square linen collar.

Purchased in London in 1888.

Gift of Mr. Henry G. Marquand, 1888. On panel, 13¼ H.; 11¼ W.

BOTH, Jan (called the Italian). *Dutch School.*

Jan born at Utrecht about 1610; died there, 1652. Jan and his brother Andries having learned the elements of painting from their father, Dirck, glass painter, were apprenticed by him to Abraham Bloemaert. The brothers traveled in France and Italy. At Rome, Jan imitated the style of Claude Lorrain and painted some excellent landscapes. He returned to Utrecht in 1640. Andries was drowned at Venice, 1650, and it is said that Jan died of grief at the loss of his brother.

35 *ITALIAN LANDSCAPE.*

A warm, sunny sky, and wooded landscape, in the foreground of which there are two horsemen, one mounted on a light gray which is at rest, and the other dressed in a scarlet cloak and riding a light bay at full gallop with his hand raised in salutation to a man whom he approaches; another man on foot and two dogs belong to this group, and a woman and child are crossing the field beyond. Five large trees in the center with another at the right dominate the landscape which has two large boulders at the right of the foreground. The middle distance is undulating, and a lake lies at the base of the blue hills far away.

Purchased by the Museum, 1871. On canvas, 50 H.; 62 W.

BOUCHER, François. *French School.*

Born at Paris, 1704; died there, 1770. Attended for a short time the school of Le Moine, then drew from his own compositions or Watteau's for engravers. In 1723 he took the first prize at the *Académie*, and later went to Rome with Carle Van Loo. Returning to Paris in 1731, was received into the Academy in 1734; Professor in 1737; Director in 1765, and after the death of Carle Van Loo was appointed first painter to the king. He painted mythological, pastoral and decorative subjects.

496 *THE RESCUE OF ARION FROM THE WAVES.*

According to the legend the Greek poet, Arion, while returning from a musical contest in Sicily in which he had been victor, was thrown into the sea by the sailors, but was saved and carried to Taenarus by dolphins which had gathered about the ship. Arion playing upon a lyre is seated on the back of a

dolphin in the center of the picture. Bright red drapery floats about the figure, and sea gods, nymphs, and dolphins are gathered about to listen to the music. At the left are a sinking ship and storm clouds, and above is the bright blue sky.

Gift of Mr. Leon Gauchez, 1875. Signed. On canvas, 45 H.; 52½ W.

BOUGHTON, George H., R.A. *English School.*

Born in England, 1834; died at London, January, 19, 1905. His family went to Albany, N. Y., 1837. Studied at Albany. First exhibited at the National Academy of Design, New York, in 1858. Made an Academician, 1871. Associate Member of the Royal Academy, 1870, and of the Royal Institute of Painters in Water Colors, London, 1887, R.A., 1896.

423 *A PURITAN GIRL.*

Three-quarters length, cabinet size. She is standing in an open wood holding a bunch of wild flowers in her hands. Her dress is light fawn color with a black sash about the waist and a broad-brimmed hat is on her head.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On wood, 15 H.; 11 W.

BOUGUEREAU, William Adolphe. *French School.*

Born at La Rochelle, France, 1825; died there, August 19, 1905, at midnight. History and *genre* painter; pupil of Picot, and from 1843 of *École des Beaux-Arts*. Won the *Grand Prix de Rome* in 1850. On his return to Paris he was entrusted with important decorative works in public buildings, and in 1866 painted Apollo and the Muses in the foyer of the theatre at Bordeaux. Medals: second class, 1855; first class, 1857; third class, 1867; Legion of Honor, 1859; Officer, 1876; Member of Institute, 1876; Medal of Honor, *Exposition Universelle*, 1878; Knight of the Order of Leopold, 1881; Grand Medal of Honor, 1885; Medal of Honor, Antwerp, 1885; Commander of the Legion of Honor, 1885.

369 *BROTHER AND SISTER.*

A Brittany peasant girl about sixteen years old, wearing a white head-dress and cape, striped apron and short red skirt, is sitting with bare feet in the edge of a wood holding her little brother in her lap; both arms are around the chubby little fellow with the fingers interlocked. The boy is cuddled confidently and contentedly in his sister's arms with one bare leg crossing her lap, the other hanging by her side. An apple is in each hand, a red cap is on his head and a blue dress with purple sleeves covers the figure.

Purchased by Miss Wolfe's father.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1871. On canvas, 50 H.; 34 W.

BOUTIGNY, Paul Émile. *French School.*

Born at Paris. Contemporary. Pupil of Cabanel. Medal, third class, 1884.

679 *THE REVOLT AT PAVIA.*

The scene represented shows the recapture of the town by Napoleon in 1796, and the assemblage of church and municipal dignitaries who have come to the walls to implore the conqueror's clemency.

Gift of the Liverpool and London and Globe Insurance Co., 1901. On canvas, 118 H.; 158 W.

BRETON, Jules Adolphe. *French School.*

Born at Courrières (Pas-de-Calais), May 1, 1827. Died at Paris, July 5, 1906. Pupil of Drölling and of Felix de Vigne, whose daughter he married in 1858. Medals: third class, 1855, *Exposition Universelle;* second class, 1857; first class, 1859, 1861, 1867, *Exposition Universelle.* Medal of Honor, 1872. Chevalier, Legion of Honor, 1861; Officer, 1867; Commander, 1889. Officer of the Order of Leopold of Belgium. Commander of St. Stanislas of Russia, and of St. Michael of Bavaria. Member of the Institute, 1886. Member of the Academies of Milan, Vienna, Madrid, Stockholm, Antwerp and Brussels. Author of several books: "Les Champs et la Mer," poems, 1875; "Jeanne," poem (Monthyon prize), 1880; "La Vie d'un Artiste," 1890; "Un Peintre Paysan," 1895; "Le Roman des Artistes."

358 *PEASANT GIRL KNITTING.*

Sitting on the bent trunk of an old appletree, the broad shadow of which covers the foreground of the picture, is a French peasant girl knitting. Bright sunshine lies on the grass beyond and a deep wood is in the distance.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887. Purchased in Paris. Signed. On canvas, 22 H.; 18 W.

364 *RELIGIOUS PROCESSION IN BRITTANY.*

Purchased in 1873 from the collection of the late Baron Stròusberg, Berlin. The Brittany peasantry are very quaint in their costume, wearing broad-brimmed hats and flowing hair and in some districts trunk hose of the sixteenth century. They are usually spare and wiry in their persons, almost unchanged in their manners, customs, and habits, and old legends and superstitions still retain their hold on the popular mind. Of ancient monuments of different ages there is no lack in Brittany, and above all, of Celtic remains; those extraordinary masses of rough unhewn stones are supposed to be in some way connected with the religion of the Druids. Brittany appears to have been the sacred land of the Gauls, the center of their worship to which the various nations and tribes repaired on pilgrimages at stated times to pay their devotions. Their mysterious influence is not yet by any means effaced from the minds of the lower orders of Brittany. Almost every church has its strange legend, and every saint his special patronage, and on his fête day a pilgrimage or *pardon* is celebrated. The *pardon* of St. Mathurin held at Lamballe on Whitsunday is much frequented by pilgrims, who dance the old Breton dances. The *pardon* celebrated four times a year at Rumegol, near Le Faou, is attended with very curious ceremonies. These *pardons* take place at fixed

periods around about certain churches, but often in uncultivated fields, where tents are erected, and where the fête continues for several days, and is attended by thousands of the peasantry of both sexes. The most important of these *pardons* are those of Ste. Anne d'Auray, and of Ste. Anne de Palud, which last is the most picturesque of all, and takes place at the seaside. The one represented in M. Breton's picture is held at Kergoat, near Douarnenez and Quimper.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1869. On canvas, 51 H.; 72 W.

BREUGHEL (Brueghel), Jan (the Elder), called Fluweelen (Velvet) Breughel. *Flemish School.*

Born at Brussels, 1568; died at Antwerp, 1625. The most gifted of his family. He had versatility of talent, and painted landscapes, peasants, and scriptural scenes. He often painted festoons and garlands of flowers around the figure subjects of Rubens and other eminent masters, in which he introduced butterflies and bright-colored insects in a profuse, delicate, and most skillful manner.

38 *THE HILL.*

A roadway in the center of the picture leads to the top of the hill which is crowned with a group of trees; three horsemen are ascending, and some cows have descended on their homeward way; at the right a group of peasants are resting by the roadside. The sky is deep blue streaked with light.

Purchased by the Museum, 1871. On panel, 7 H.; 10 W.

39 *THE WINDMILL.*

In the middle distance at the left on a slight elevation stands an old mill. At the base of the hill there is a roadway leading down into the foreground of the picture where some men are detaching horses from market wagons, and a man is seen at the left descending the hill with a sack of grain upon his back. The sky is dark blue with a gleam of golden light.

Purchased by the Museum, 1871. On copper, 7 H.; 10½ W.

BRION, Gustave. *French School.*

Born at Rothau, Alsace, 1824; died in Paris, 1877. Pupil of Gabriel Guérin in Strasburg. Medals: second class, 1853, '59, '61, '67; first class, 1863; Medal of Honor, 1868; Legion of Honor, 1863. Order of Leopold of Belgium.

438 *RETURN FROM THE CHRISTENING.*

The Christening party are just emerging from the portals of a church where the proud young mother steps to the front with the babe lying asleep upon a white cushion in her arms; following is the father who is dispensing alms to some poor people who have gathered at the church door. A stout maiden at the left is scattering confections among the children, and below, at their right, the tops of the houses in the village are seen in bright sunlight.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order, 1874. Signed and dated, 1874. On canvas, 43 H.; 62 W.

643 *A RAFT ON THE RHINE.*

On the rear of the raft which nearly crosses the foreground of the picture are two men in white shirts vigorously working the steering paddles; another is bent over hauling in a boat which is in tow; and others walk along the edge of the raft with the ends of long poles pressed against their breasts pushing with all their might. Near by a group of women surround a big kettle in which a meal is being cooked. In the center are an improvised tent and a tall pole which floats a red banner. Other groups of figures are scattered along the whole line of the raft which swerves to the left in mid-stream. The shore is veiled in mist and vapory clouds rise into a dull gray sky.

Gift of Mr. Georges Petit, of Paris, 1881. Signed. On canvas, 61 H.; 96 W.

BROWN, George Loring. *American School.*

Born at Boston, 1814; died, 1889. Pupil of Washington Allston, and in Paris of Eugène Isabey. Visited Europe in 1840. Painted in Antwerp, Florence, Rome, Paris and London. Returned to America in 1860.

117 *VIEW AT AMALFI (Bay of Salerno).*

In the foreground, on a sandy beach, the fishing boats are crowded together in the strong sunlight. Some white buildings in shadow are at the base of a cliff that rises into the sunny sky and stretches away on the crescent line of the shore of the bay into the extreme distance.

Gift of Mr. William Church Osborn, 1903.
Signed and dated, 1857. On canvas, 33 H.; 52 W.

BROWN, John Lewis. *French School.*

Born at Bordeaux, 1829; died at Paris, 1890. Painter of military and hunting scenes; pupil of C. Roqueplan and of Belloc. Medals in 1865, 1866, and 1867; Legion of Honor, 1870.

465 *FOX HUNTERS.*

A group of mounted fox hunters are starting out for the chase with a pack of hounds in the lead. The country is open and a brilliant cloudy sky is above.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Dated, 1866. On wood, 6 H.; 4 W.

BROWN, William L. *American School.*

667 *FRUIT.*

Lent by Mr. Thomas P. Salter. On canvas, 16½ H.; 15½ W.

BROWNING, Robert Barrett. *English School.*

Son of Robert and Elizabeth Barrett Browning. Studied at Antwerp. First exhibited at the Royal Academy in 1878.

644 *THE MEUSE FROM BOUVIGNE (BELGIUM).*

High green hills rise on either side of the river, and nestled down on its bank at the right is a group of houses and a floating barge is near the shore.

Gift of Mrs. Bloomfield Moore. 1882.
Signed and dated, 1879. On canvas. 57½ H.; 102½ W.

BROZIK, Vacslav Von. *Austrian School.*

Born at Pilsen, Bohemia, March 6, 1852; died at Paris, April 16, 1901. Director (and Member) of the Imperial and Royal Academy of the *Beaux-Arts*, of Prague, Bohemia. After preliminary studies, entered the schools of the *Beaux-Arts* of Prague and of Dresden, in 1870; and of Munich in 1873, where he remained until 1876. Studied under Piloty and Munkacsy. Went to Paris in 1876, where he exhibited for twenty years. Grand gold medals: Paris, 1878; Brussels, 1879; also at Berlin, Munich, and Antwerp. Medals of Honor at Antwerp and Chicago. Medal of the Second Class, *Salon* of 1878, for his great picture, "The Embassy of the King of Bohemia and Hungary at the Court of Charles VII of France" (now in the Berlin Museum), and at the Paris National Exhibition, 1883, the Cross of the Legion of Honor, for the "Condemnation of John Huss by the Council of Constance," purchased by national subscription for the Prague Museum. Most of his smaller pictures are in private American collections. Member of the Royal Academy of Antwerp; Officer, Legion of Honor; Member of the Institute of France, 1897. Orders of Leopold of Belgium, and of Francis Joseph of Austria; also, the Austrian Order for Arts and Sciences. Officer of the Bavarian Order of St. Michael. Ennobled, June, 1897.

209 *CHRISTOPHER COLUMBUS AT THE COURT OF FERDINAND THE CATHOLIC AND ISABELLA OF CASTILE.*

The moment chosen in the painting is the beginning of American history. After his repulse by other European States, Columbus has resorted for assistance to the Court of Spain. The Spanish Treasury has been exhausted in the Moorish wars, and Isabella offers her jewels to defray the expenses of the expedition. The contract between Ferdinand and Columbus is about to be signed, and the discovery of the New World is assured. (April 17th, 1492.)

Gift of Mr. Morris K. Jesup, 1886.
Signed and dated, 1884. On canvas, 12 ft. 10 H.; 18 ft. 7 W.

BUNKER, Dennis Miller. *American School.*

Born at New York, 1861; died at Boston, 1890.

179 *PORTRAIT OF THE ARTIST'S WIFE.*

Bust, life-size, face three quarters to the right. The head is thrown back and the eyes are turned full to the front with an expression of disdain. The hair is light and the gown, black. The face is lighted from the left.

Gift of several gentlemen, 1893. On canvas, 23½ H.; 20¼ W.

CABANEL, Alexandre. *French School.*

Born at Montpellier, September 28, 1823; died, Paris, January 23, 1889. Pupil of Picot; won the *Grand Prix de Rome* in 1845; Medal, second class, 1852; first class, 1855; Grand Medals of Honor, 1865, 1867, 1878. Legion of Honor, 1855; Officer, 1864; Commander, 1884; Member of the Institute of France, 1863. Professor in the *École des Beaux-Arts.*

399 *THE SHULAMITE.*

She is seated upon a delicate blue rug in the inner court of an Egyptian palace and is dressed in the gauzy costume of the Orient with a gold-trimmed scarlet mantle about her loins. A peacock-feather fan lies at her feet and rich damask drapery is about her figure. The face is upturned, and the dark eyes are raised as though listening to

"The voice of my beloved! behold, he cometh leaping upon the mountains, skipping upon the hills. . . . He standeth behind our wall. . . . My beloved spake, and said unto me: Rise up, my love, my fair one, and come away."—Song of Solomon, 2d chap., verses 8–10.

Painted to order. *Salon*, 1876.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1875. On canvas, 56 H.; 42 W.

421 *PORTRAIT OF MISS CATHARINE LORILLARD WOLFE.*

Painted from sittings at Paris, 1876.

Life-size, nearly full-length, standing in front of a table which is covered with a dark-green cloth embroidered with gold. Her figure is three-quarters to the left, and the face to the front. The deep-brown eyes look kindly forward at the spectator, the fingers of the right hand rest lightly upon the table and the left arm crosses the figure. She has dark hair, and her white satin gown which hangs in rich folds is trimmed with dark fur. The background is a brownish red.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1876. On canvas, 67 H.; 42 W.

544 *BIRTH OF VENUS.*

Venus lies at full length upon a curling wave of the sea with its foamy crest breaking from beneath her luxurious light-brown hair which floats on the water before her. Her left arm is extended at full-length, the right is curved above the face to shade her new-born sight; five loves, two of whom are blowing upon sea shells, hover in the air above.

Gift of Mr. John Wolfe, 1893. Signed. On canvas, 40 H.; 68 W.

492 *QUEEN VASHTI REFUSES TO COME AT THE COMMAND OF KING AHASUERUS.*

She is seated a little to the left, looking sadly but firmly at the spectator. In her raised right hand is a feather fan, and her left hand rests by her side on the blue cushioned seat of the chair. She wears a blue and gold headdress set with pearls. Heavy gold ornaments are in her ears, and her coal black hair hangs loosely about the shoulders which are covered with diaphanous drapery. About her waist is a jeweled blue girdle with heavy bands rising over the shoulders, while delicate light drapery covers the figure below the waist. The head and hand of the slave who brings the message from the King, projects into the picture at her left. The background is a deep purple red.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1880. On canvas, 50½ H.; 38½ W.

CALLCOTT, Sir Augustus Wall, R.A. *English School.*

Born at Kensington, 1779; died there, 1844. A pupil of Hoppner. He at first practiced portrait painting, but later devoted himself to landscapes. He has been called the English Claude. In 1837 he exhibited a picture of

"Raphael and the Fornarina," which was quite out of his usual style. "Milton and His Daughters" followed in 1840. The Queen conferred knighthood upon him in 1837, and in 1844 he was appointed Conservator of the Royal Pictures.

285 *LANDSCAPE.*

Two men lie on the ground in a rustic gateway, the entrance to a group of cottages. On either side are trees relieved against a sky filled with silvery gray clouds.

Gift of Mr. George A. Hearn, 1896. On canvas, 27½ H.; 35½ W.

CASILEAR, John W. *American School.*

Born at New York, 1811; died at Saratoga Springs, N. Y., 1893. Landscape painter. Studied in Europe in 1840, and in 1857. Elected an A.N.A. in 1835, and N.A. in 1851.

214 *IN THE PASTURE.*

Green pasture land in the foreground with cattle grazing; two large trees at the right; a lake and farm-lands beyond reaching to a range of mountains; light fleecy clouds and blue sky.

Gift of Mrs. Rebecca A. Goldsmith, niece of the artist, 1897.
On canvas, 24 H.; 49 W.

225 *DISTANT VIEW OF THE CATSKILLS.*

Two large trees are on the left bank of a stream of water where some cows are grazing; the broad green farm-lands extend to the mountains beyond; the sky is flecked with white fleecy clouds.

Gift of Mrs. Rebecca A. Goldsmith, niece of the artist, 1897.
Signed and dated, 1891. On canvas, 29½ H.; 44½ W.

CAZIN, Jean Charles. *French School.*

517 *EARLY MORNING.*

Born at Samers (Pas-de-Calais) 1840; died, 1900.

Lent by Mrs. Frederick Butterfield. On canvas, 28¾ H.; 23 W.

CHAPLIN, Charles Joshua. *French School.*

Born at Les Andelys (Eure), 1825; died, Paris, 1891. Pupil of the *École des Beaux-Arts*. In 1860 he was employed in decorating the Tuileries, afterwards the rooms of the Empress in the *Elysée*. He was successful as a teacher and as a portrait painter. Medals: third class, 1851; second class, 1852 and 1865; Legion of Honor, 1865; Officer, 1877.

425 *"HAIDEE" (BYRON).*

Half-length, standing with her figure turned to the right, face to the front. Her luxuriant blonde hair bedecked with flowers falls down to her shoulders. In her right hand she holds a tambourine, and with her left clasps a large string of pearls which is about her neck. Diaphanous drapery covers her arms and breast and a blue band encircles her waist. The background is warm gray.

Purchased in Paris, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On canvas, 39 H.; 25 W.

CHASE, Wm. M. *American School.*

Born in Franklin Township, Indiana, 1849. Pupil of B. F. Hayes, at Indianapolis; J. O. Eaton, New York; Wagner and Piloty, at Munich. Medal at the *Exposition Universelle*, Paris, 1889. Member of the National Academy of Design.

131 *PORTRAIT OF A LADY IN BLACK.*

Full-length, front view, life-size. The right hand rests upon a table upon which there is a full-blown rose, the left upon the hip.

Gift of Mrs. William M. Chase, 1891. On canvas, 73 H.; 35 W.

CHAVET, Victor. *French School.*

Born at Aix (Bouches du Rhone), 1822. Pupil of P. Révoil and C. Roqueplan. Medals: third class, 1853; second class, 1855 and 1857. Legion of Honor, 1859.

461 *IN FULL DRESS.*

A lady in an elaborate white dress is sitting upon a red sofa which stands before an ornate screen of gold and white.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On canvas, 9 H.; 7 W.

CHURCH, Frederic E. *American School.*

Born at Hartford, Conn., 1826; died at New York, April 2, 1900. Pupil of Thomas Cole, at Catskill, where he lived and painted for some years. In 1849 he was elected a member of the N.A.D. Went to South America in 1853, and again in 1857. A few years later he made studies on the Coast fo Labrador for his "Icebergs," which was exhibited in London, 1863; he made studies in Jamaica, 1866; in 1868 he went to Palestine, Greece, and Jerusalem.

129 *THE ÆGEAN SEA.*

In the middle distance of the picture lies the sea in the glow of a rainbow, which appears in the sky above and curves down to the waters below. The distant storm clouds and islands crowned with classic ruins are beyond, and a city borders the sea at the right. Ruined palaces are on the shore at the foot of the hill which ascends to the immediate foreground broken with rocks and shrubbery. Two large olive trees stand at the left by which is a winding pathway down the hill to the entrance of a tomb built in the solid rock towering above.

Gift of Mr. Wm. Church Osborn and Prof. Henry F. Osborn, 1902, by request of Mrs. William H. Osborn, in her will. Signed. On canvas, 54 H.; 84 W.

CLAIRIN, Georges Jules Victor. *French School.*

Born at Paris, September 11, 1843. History painter. Pupil of Picot and Pils and of the *École des Beaux-Arts*. Studied in Paris. Medal, 1882. Among his works are: "Incident of the Conscription of 1813" (1866); "Burning Varech in Brittany," "Robbers of Bay of Trépassés in Brittany" (1868); "Volunteers of Liberty in Spain, 1868" (1869); "Massacre of the Abencerrages in Granada," "Moses the Sheik's Son" (1878); "Entering the Harem," in the collection of Mr. W. C. Walters, Baltimore.

579 *MOORISH SENTINEL.*

The sentinel stands on the marble stairs before the entrance to a palace holding across his shoulders with both hands, a long, Moorish gun. He is habited in an orange-colored gown with black drapery crossing the breast and falling back of and silhouetting his figure to his bare feet. A white turban is upon his head, and behind him is a deep, rich red curtain. Moorish carvings are on the doorway at the right.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed. On canvas, 27½ H.; 19 W.

CLAUDE LORRAIN (Lorraine) (Le Lorrain), Attributed to. (Real name, Claude Gellée.) *French School.*

Born at the Château de Chamagne (near Toul), 1600; died at Rome, 1682. Pupil of his brother, of Geoffroy Walls, and of Agostino Tassi.

299 *A SEA-PORT.*

There are two large columns which support the massive architecture that juts out at the right over a clear blue sky; beyond is a ship being hauled into port, and on the quay in the foreground some fishermen are drawing a net. At the left is a tall square tower and the ancient city with ships lying at the docks which curve around the water front to a high cliff and a lighthouse on a point at the entrance to the harbor, over which is the declining sun in a golden haze casting a glint of light over the surface of the water to the immediate foreground of the picture.

Gift of Mr. George A. Hearn, 1905. On canvas, 37½ H.; 47½ W.

CLAYS, Paul-Jean. *Belgian School.*

Born at Bruges, Belgium, 1819; died at Brussels, 1900. Medal, Brussels, 1851. Medals: Paris, 1867, *Exposition Universelle.* Legion of Honor, 1875. Medal, 1878, *Exposition Universelle.* Officer of the Legion of Honor, 1881. Commander of the Order of Charles III, of Leopold, and of St. Michael of Bavaria. Member Royal Academy of Belgium, and of the Academy of Fine Arts of Antwerp.

653 *CELEBRATION OF THE FREEDOM OF THE PORT OF ANTWERP,* 1863.

In the middle of the river is a large white float carrying a statue of Liberty which holds high above its head a scroll bearing the inscription "Scheldt Vry." The river is dotted with small boats filled with people who are taking part in the celebration of this important national event. All the ships in port are flying the national flag of Belgium in addition to their own. The cathedral tower rises high above the city of Antwerp into a sky of bright, sunlit clouds.

Gift of the Artist and an Association of Gentlemen, 1881.
Signed. On canvas, 48½ H.; 78 W.

COCK, César de. *Belgian School.*

Born at Ghent, Belgium, 1823, where he now resides. Medals: 1867, *Exposition Universelle,* Paris, 1869. Diploma of Honor, Amiens, 1868. Grand medals: International Exposition, Havre, 1868, and at Munich, 1869.

Diploma of Honor, International Exhibition, London, 1872. Grand Medal, International Exposition, Amsterdam, 1883. Medal at Ghent, 1883. Officer of the Order of Leopold of Belgium, 1883.

400 *LANDSCAPE; SPRING.*

On the bank of a stream, which passes from the immediate foreground through the center of the picture, is a boy fishing; above, there is abundant bright green foliage, and a bit of sky.
Painted to order, 1878.

Bequeathed by MISS CATHARINE LORILLARD WOLFE, 1887.
Signed. On canvas, 33 H.; 52 W.

COFFIN, William Anderson. *American School.*

Born at Allegheny, Penn., in 1855. Graduated at Yale College, 1874. Pupil of Bonnat, Paris, 1877–1882. Member of the Society of American Artists. Bronze Medal, Paris Exposition, 1889. Webb Prize for Landscape (awarded for "The Rain"), Society of American Artists, 1891. Second Hallgarten prize, N.A.D., 1886.

127 *THE RAIN.*

The heavy storm clouds sweep over the water-soaked hillside and meadow lands, enveloping the whole scene in an atmosphere of rain.

Gift of Several Gentlemen, 1892. Signed. On canvas, 39 H.; 29 W.

COL, David. *Belgian School.*

Born at Antwerp, 1822. *Genre* painter. Pupil of Antwerp Academy. His pictures, mostly on a small scale, are to be found in nearly all the Museums and private collections of Belgium. Order of Leopold, 1875.

661 A *COMPULSORY EDUCATION.*

Lent by MRS. W. J. SYMS. On canvas, 27¼ H.; 21¼ W.

COLE, Thomas. *American School.*

Born at Bolton le Moor, England, February 1, 1801; died near Catskill, N. Y., February 11, 1848. Landscape painter. In 1819 his father emigrated to America and settled in Ohio, where Thomas first learned the rudiments of his art from a portrait painter named Stein. After studying nature under great difficulties, he went in 1825 to New York, and was first brought into notice by his "Views on the Hudson." He made several visits to England, France, and Italy, but passed the greater portion of his professional life in New York. Exhibited at Royal Academy, London, "View in New Hampshire," "Tomb of General Brock" (1830), and "View in United States" (1831). Two of his allegorical series, "The Course of Empire" (owned by the New York Historical Society) and "Voyage of Life," were very popular.

125 *THE VALLEY OF VAUCLUSE.*

On the towering cliffs over which the clouds are breaking, stands an old feudal castle. A pinnacled rock is at the left, and at its base is the pathway to the sunny foreground of broken rocks where an old sentinel pine is seemingly keeping guard over the rushing waters which pour down through the valley below.

Gift of Mr. William E. Dodge, 1903. Signed. On canvas, 68½ H.; 49 W.

197 *IN THE CATSKILLS.*

A thickly wooded landscape showing the broad farm lands extending to the base of the distant Catskill mountain range, which rises into a clear and cloudless sky.

Gift to the Museum in memory of JONATHAN STURGES by his children, 1895.
Signed and dated, 1837. On canvas, 38 H.; 62 W.

210 *ROMAN AQUEDUCT.*

An old ruin is in the immediate foreground, and the aqueduct passes from left to right through the middle distance. The low hills and mountains over which the light clouds are breaking rise into a clear, bright and luminous sky.

Purchased by the Museum from income of the Jacob S. Rogers Fund, at the Henry G. Marquand Sale, 1903.
Signed and dated on the back, 1832. On canvas, 14 H.; 22½ W.

113 *"TITAN'S GOBLET,* 1833."

A remarkable symbolic painting by the distinguished American painter, influenced by the Norse Legend of the Tree of Life. The rugged mountains catching the departing gleams of the setting sun form the background for a gigantic cup placed on the projecting point of a rocky headland jutting into a sea, on the shore of which is seen an Eastern City, in the immediate foreground verdure-clad cliffs glowing in the setting sun, an extensive landscape spreading out to the left. The spiritual idea in the center of the painting conveying the beautiful Norse theory that Life and the World is but as a tree with ramifying branches, is carefully carried out by the painter, the stem of the goblet being a massive tree-trunk, the branches of which spread out and hold between them an ocean dotted with sails, surrounded by dense forests and plains, in which appear Greek ruins and a modern Italian building, typical of ancient and modern civilization. The painting has been exhibited at the Pennsylvania Academy of Fine Arts, 1842, and many later exhibitions.

Gift of MRS. S. P. AVERY, 1904. Signed and dated, 1833. On canvas, 18½ H.; 16 W.

COLLINS, Alfred Quinton. *American School.*

Born at Boston, 1862; died at Cambridge, Mass., 1903. Pupil of Bonnat at Paris. Among his best known works are the portraits of the Rev. Dr. Rainsford and Hon. John Jay.

225 A *PORTRAIT OF THE ARTIST'S WIFE.*

Bust, life-size, face and figure to the front; the deep blue eyes look directly from the pale interesting face into those of the spectator; her hair is dark brown and the dress a delicate sage green cut low at the neck. The background is silvery gray and mystical.

Gift of his friends, 1905. On canvas, 25½ H.; 21½ W.

COLMAN, Samuel. *American School.*

Born at Portland, Maine, 1833. After 1860, studied two years at Paris and in Spain. Subsequently at Paris, Rome, and Dresden. N.A., 1862. First President of the American Society of Water Colors.

141 *SPANISH PEAKS, SOUTHERN COLORADO.*

There is a stream of water running from the center of the picture to the right of the shadowy foreground with arid plains on either side. In the middle distance is a fort in subdued sunlight and beyond are the "Spanish Peaks" which rise into a late afternoon sky. Some cattle and horses are on the bank of the river.

Gift of Mr. H. O. Havemeyer, 1893.
Signed and dated, 1887. On canvas, 30 H.; 71½ W.

542 *VENICE; MOONRISE.*

The full moon rising out of the clouds above the city, illumines the waters of the Giudecca. The shipping, and the domes of Santa Maria della Salute, the Campanile, and the rows of palaces with their glitter of lights are veiled in the mystery of night. In the distance at the right is San Giorgio Maggiore and the entrance to the Grand Canal.

Gift of Mr. George I. Seney, 1888. On canvas, 24 H.; 30 W.

COLUS, Alphonse.

649 *THE ENTOMBMENT.*

Gift of Mr. L. A. Lanthier, 1884. On canvas, 42 H.; 75 W.

COMTE, Pierre Charles. *French School.*

Born at Lyons, 1823; died 1895. *Genre* and history painter; pupil of Paul Delaroche, Horace Vernet, and Robert Fleury. Medals: third class, 1852; second class, 1853, 1855, and 1857. and third class, 1867. Legion of Honor, 1857.

376 *LADY AT HER TOILET, XVI CENTURY.*

From the John Wolfe Collection, 1882.

She is seated with her back to the spectator, before a table which is covered with a green cloth with a wide border. Upon the table are a casket of jewels and a mirror which reflects the face of the lady as she raises her hands to arrange a string of pearls in her light-brown hair.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On wood, 16 H.; 12 W.

CONINCK, Pierre Louis Joseph de. *French School.*

Born at Meteren (Nord), France, 1828. Pupil of Cogniet. Medals: 1866, '68, '73, '89 (*Exposition Universelle*). Legion of Honor, 1889. Medals: Centennial Exhibition, Philadelphia, 1876; and at International Exposition of Vienna, Amsterdam, and at Moscow.

430 *ITALIAN CHILDREN AT A FOUNTAIN.*

Two Italian children are standing by an old well. One of them is spinning a thread from a distaff which she holds under her arm. The other leans over the curb and looks smilingly out of the picture. A water jug stands on the ground by their side. The figures are life-size.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order. Signed. On canvas, 60 H.; 42 W.

CONSTABLE, John, R.A. *English School.*

Born at East Bergholt, June 11th, 1776; died suddenly, at London, 1837. His style was very broad and powerful, and his landscapes are possessed of a noble quality which reveals the beauty of English cultivated scenery in the most charming manner, and his landscapes, in which mills, weirs, and dykes are prominent features, often glisten with the early morning dew, or, wet with rain, sparkle in the sunlight bursting through the storm clouds in the sky. He was both vigorous and realistic; strong in his originality, yet refined and cultivated in his mind. His pictures possess a quality which fill a place unoccupied by any other English landscape painter, and they have done much to form the style of the modern French landscape school.

252 *A LOCK ON THE STOUR.*

An old timber lock, through which a boat is passing from the higher to the lower level, occupies the middle foreground of the picture. In the bow of the boat one man is tugging at a rope, and two other men are engaged opening the gate of the lock; on the left the country is flat, bounded by low hills which encircle the church the square tower of which marks the place where the village stands. Cumulus clouds fill the sky, and a group of old oaks with their massive foliage shadow the canal which passes underneath their branches.

Exhibited at the Royal Academy in 1824, and sold on the first day of the exhibition for £157 10s. It is engraved in Constable's Works, also on wood in Brock-Arnold, *Life of Constable*, p. 78. This picture was in the possession of Lucas, who engraved the 22 prints in *Various Subjects of Landscapes . . .* by John Constable, London, in 1833, and was purchased from Alfred Lucas, brother of the engraver.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 51 H.; 46½ W.

254 *THE VALLEY FARM.*

Copy of the picture in the National Gallery, London.

Situated on the bank of the Stour, and known as "Willy Lott's House." The house occupies the center of the picture and is illumined only by a glint of light which penetrates the group of heavy, dark, oak trees which overshadow the whole place. Some cows have wandered down into the stream, and two boats are there containing figures. At the left are some rocks and heavy timbers with brush, which border the stream and lead on to a hill in the middle distance. The sky is filled with silvery-gray clouds. "Flatford Mill," the property of the painter's father in East Bergholt, Suffolk, was near this place.

Constable painted this subject several times. The one in the National Gallery in London was in the Vernon collection, and was engraved by J. C. Bentley.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 53½ H.; 45½ W.

288 *BRIDGE ON THE STOUR.*

An arched stone bridge with three smaller arches at the right crosses the center of the picture. Small trees rise above and at the right in the immediate foreground is a steep bank topped with trees of larger growth. The placid water clearly reflects the objects above, and the sky is filled with silvery-gray clouds.

Gift of Mr. George A. Hearn, 1897. On canvas, 21 H.; 32½ W.

321 *PORTRAIT OF GEORGE GERRARD, A.R.A.*

Lent by Mr. George A. Hearn. On canvas, 27½ H.; 22½ W.

COROT, Jean Baptiste Camille. *Barbizon School.*

Born at Paris, 1796; died there, 1875; pupil of Michallon and Victor Bertin. Visited Italy in 1826, and on his return from this first tour he brought those admirable studies which established him as one of the pathfinders in the development of the modern French School of landscape art. Corot was gifted with a highly poetical temperament, and rendered in the most charming and alluring manner the serene aspects of nature, with an intelligence replete with appreciation, and knowledge of the most beautiful truths. Medals: second class, 1833; first class, 1848 and 1855; second class, 1867; Legion of Honor, 1846; Officer, 1867. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

483 *VILLE D'AVRAY, NEAR PARIS.*

Is seen through the shimmering silvery gray foliage which borders the banks of the river.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 20 H.; 31 W.

COSIMO, Piero di. *Florentine School.*

Real name, Piero di Lorenzo, called COSIMO from his master, COSIMO ROSSELLI.

Born at Florence, 1462; died there, 1521 (?). Pupil of Cosimo Rosselli, but was influenced by the work of Filippino Lippi and afterwards by the Milanese School. He accompanied Rosselli to Rome when the latter went, about 1480, to decorate the new Chapel of the Vatican for Sixtus IV. Cosimo was the master of Andrea del Sarto.

93 *RETURNING FROM THE CHASE.*

Clouds of smoke rise from the distant hills into a bright, luminous sky above; beneath is a lake or bay, upon the border of which in the immediate foreground are boats laden with game. Men and women with skins about their loins are disembarking on the shore where prominently at the right is a centaur with a nude female sitting on his back. Upon the branch of an old tree trunk above, a man waves his hand in welcome to those below, where a woman is springing from the bow of a boat, and two others are holding a live ape between them. A faun is carrying a deer ashore upon his back and a man at the left is in the act of swinging a boar from his back to the ground. In the middle distance at the left, the woods are on fire and the hunters are busy with their prey.

Gift of Mr. Robert Gordon. On panel, 28 H.; 66 W.

92 *HUNTING SCENE.*

A thickly wooded landscape with tall tree trunks in the foreground and an opening over the fields on either side to the hill and sky beyond. The foreground is crowded with fauns, satyrs, men and centaurs, with huge knotted clubs, who are slaying the animals which have been driven from the thick woods by fire. The fight is fierce to the death and extends to all parts of the picture: at the right lies the dead body of a man with his club beside him, and near by an animal has sprung from a tree and fastened his teeth in the neck of a centaur; prominently at the left, two men attack a lion who is biting a boar, and another holds a struggling bear in his arms; other animals flee up the hill only to meet the slayers there.

Gift of Mr. Robert Gordon. On panel, 28 H.; 66 W.

COT, Pierre Auguste. *French School.*

Born at Bedarieux (Hérault), 1837; died, 1883. Pupil, in Paris, of Cabanel, Léon Cogniet, and Bouguereau. Medals: 1870; second class, 1872; Legion of Honor, 1874.

476 *THE STORM.*

A youth, with a horn at his side, whose loins are girt about with the skin of a beast, and a maiden enveloped in white diaphanous drapery are fleeing down a shadowy glen before the coming storm. They hold ballooned above their heads a piece of yellow drapery.

Painted to order. *Salon*, 1880.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1880. On canvas, 90 H.; 60 W.

COTMAN, John Sell. *English School.*

Born at Norwich, June 11, 1782; died at London, July 28, 1842. Landscape and marine painter. Drawing master of King's College School, 1834. His water colors were considered more successful than his oils.

297 *COAST SCENE.*

A fishing boat is hauled up on a wet beach; two seagulls are flying over the water; the sky is filled with cool gray clouds.

Gift of Mr. George A. Hearn, 1896.
Signed. On panel, 13¾ H.; 17¾ W.

312 *ENGLISH VILLAGE.*

Lent by Mr. George A. Hearn. On canvas, 15¼ H.; 19¼ W.

COURBET, Gustave. *French School.*

Born at Ornans (Doubs), 1819; died at La Tour-de-Peilz, near Vevay, 1877. *Genre*, landscape, and portrait painter. Sent to school at Besançon, and then to study law at Paris in 1839. Studied chiefly with David d'Angers. Began at an early age to paint caricatures, especially of priests; but did not treat landscapes until 1841, at Fontainebleau. He exhibited in 1844, though it was not until 1849 that he first attracted attention. Charged with being the chief instigator of the overthrow of the *Colonne Vendôme*, May 16, 1871, he was sentenced to six month's imprisonment, and to bear the cost of its restoration. It is claimed by his friends that he was innocent of the charge. After his release he retired to Switzerland.

596 *COAST SCENE.*

A desolate part of a coast where a fishing boat with bedraggled sails lies high up on the beach among the scattered boulders. The unquiet sea rolls to the shore beneath a clearing sky with a mellow sunlight breaking through the clouds above.

Gift of Mrs. Mary Goldenberg, 1899.
Signed. On canvas, 25 H.; 31 W.

COUTURE, Thomas. *French School.*

Born at Senlis (Oise), 1815; died at Villiers-le-Bel (Seine-et-Oise), 1879. History and *genre* painter; pupil of Gros, and of Paul Delaroche. Won the

Grand Prix in 1837. In 1847 Couture became celebrated by his "Romans of the Decadence" (Louvre), a picture which, in the united qualities of conception, composition, drawing, and color, has few, if any, rivals in modern art. Medals, 1844, '47, '55. Legion of Honor, 1848.

359 *DAY DREAMS.*

Sitting, full length, leaning back in a chair richly upholstered with tapestry, is a graceful youth dressed in black velvet; a small white collar is at the neck and white cuffs are at the wrists. His ideal head leans against the back of the chair as he watches with a dreamy expression two soap bubbles which float in the air before him. Relaxation from study is expressed in every line of the figure and the hands which lie listlessly by his side, one of which is resting upon the seat of the chair, the other holds the straw with which the bubbles were blown. On a table before him are a spinning top, a glass of froth, a bunch of school books, and a mirror in which is a paper with the inscription "Immortalité de l'Art"; and above the youth's head, on the wall, is a wreath of laurel. The background is warm gray.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.

About 1855. Signed. On canvas, 50 H.; 38 W.

COYPEL, Noel Nicolas. *French School.*

Born, 1692; died, 1734.

513 *VENUS WITH SEA NYMPHS AND AMOURS.*

Aphrodite raised from the sea by sea gods and nymphs sits upon a huge sea shell beneath a drapery canopy. She is surrounded by sea gods, nymphs and dolphins who sport in the water of the sea. Above are cupids bearing flowers and zephyrs receiving two white doves which have been brought by Love in a golden chariot.

Gift of Mrs. Elizabeth W. Chapman, 1903. On canvas, 31½ H.; 25 W.

CRANACH, Lucas (the Younger), (family name Sunder) (Muller ?), attributed to. *German School.*

Born at Wittenberg, 1515; died there, 1586. Pupil of his father, Lucas the Elder, whom he succeeded in his studio at Wittenberg and as Burgomaster. He formed his style after his father and Albrecht Dürer. In the principal church of Wittenberg there are several of his works, and they are also in the Galleries at Munich, Dresden, etc.

67 *MADONNA AND CHILD.*

The Madonna seated, is nursing the nude Infant whom she holds to her right breast, the left hand being raised and pressed against it. She wears a black waist and a red mantle which covers her shoulders. Two cherubs are above, one at each side, holding suspended a piece of black drapery with an embroidered border.

Gift of Mr. Louis Ehrich, 1895. On canvas, 19 H.; 14 W.

CRAYER (Craeyer), Gaspard de. *Flemish School.*

Born at Antwerp, 1584; died at Ghent, 1669. Pupil of Raphael Van Coxcyen, in Brussels, a contemporary of Rubens, who, it is said, admired his works. He was also the friend of Van Dyck, who painted his portrait. Crayer's pictures were mostly of biblical subjects. His color was subdued, but truthful; he had a free, masterly touch, and his feeling for beauty sometimes

borders on the ideal. "The Coronation of St. Rosalie by the Infant Christ," in the Museum at Ghent, is one of his finest works; this picture was carried away by the French, but returned. The "Martyrdom of St. Blasius," in the same museum, was his last work, executed when he was over eighty years old. In the Munich Gallery there is an immense enthroned Madonna with Angels, surrounded by Saints; the lower figures are portraits of himself, his brother, sister, and nephew. Works of his are also in the Louvre, Brussels Gallery, etc.

66 *ALEXANDER AND DIOGENES.*

Alexander clad in armor, with a richly embroidered red mantle knotted and falling over the right shoulder into the hands of a page, is standing before Diogenes with his right hand extended and resting upon his unsheathed sword. Soldiers clad in armor and holding spears surround the tub in which Diogenes is seated. At the right of the picture an equerry, with a dog at his feet, is holding a dapple-gray horse from which the King has dismounted.

Purchased by the Museum, 1871. On canvas, 87½ H.; 127 W.

CRISTUS, Petrus (Pieter Christophesen). *Flemish School.*

Born at Baerle near Deynze, Belgium, about 1400; died at Bruges, 1473. Probably pupil of Jan Van Eyck, whose style he imitated. Bought freedom of Bruges, July 6, 1444, registered in guild of St. Luke in 1450, and 1469 was one of the notables. In March, 1472, he officiated as umpire for the guild in a dispute with Pierre Constain, the ducal painter.

275 *THE DEPOSITION FROM THE CROSS.*

Composition of six figures. The body of our Saviour extended on a shroud or winding-sheet, held at the end by Nicodemus and Joseph of Arimathea, occupies the foreground. In the center the fainting Virgin is upheld by St. John, on the left. Mary Magdalen is seen advancing towards them.

Gift of Mr. Henry G. Marquand, 1890. On panel, 13¾ H.; 9¾ W.

CROME, John (called Old Crome). *English School.*

Born at Norwich, 1769; died there, 1821. He began life as a doctor's boy, and afterwards was apprenticed to a coach-painter. He took to landscape-painting without having had any professional training, and settled at Norwich, where in 1805 he founded the Norwich Society of Artists. He was never in London except on hasty visits, spending his entire life in his native town. He had a son and a brother, both artists.

251 *HAUTBOIS COMMON.*

In the center of the picture is a group of trees with a winding roadway beneath, reaching from the immediate foreground to the middle distance where there are cottages and farm lands in a bright sunlight. On the common at the left cattle are grazing, and a team of horses drawing a loaded cart are on the road beneath the trees; near by are two asses standing in the shade. The sky is filled with cumulus clouds brilliantly illumined above the tops or the trees.

From the Sherington, Ellison, and Albert Levy collections. Exhibited at the International Exhibition, London, 1862, by Mrs. Ellison. Purchased from M. Sedelmeyer, in 1888.

Gift of Mr. Henry G. Marquand, 1888. On panel, 21½ H.; 34 W.

311 *THE LANDING.*

Lent by Mr. George A. Hearn. On canvas, 23 H.; 19 W.

CROPSEY, Jasper Francis. *American School.*

Born at Rossville, N. Y., 1823; died, 1900. Pupil of Edward Maury. Visited England, France, Switzerland, and Italy, in 1847. Went abroad again in 1855, and spent seven years in London. Elected N.A. in 1851.

631 *LANDSCAPE.*

An open landscape with a lake and broad farm lands, and wooded hills at the left. The sun is setting in a clear blue sky with a few flickering sunlit clouds above.

Bequeathed by MRS. SARAH ANN LUDLUM, 1877.
Signed and dated, 1853. On canvas, 32¼ H.; 47¼ W.

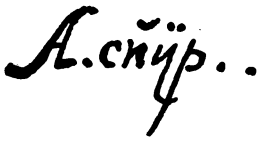
CUYP, Aelbert. *Dutch School.*

Born at Dortrecht, 1620; died there, 1691. This highly gifted painter was from early infancy associated with, and attracted by, the beauties of graphic imitation. His father, Jacob Gerritz Cuyp, an artist of no inconsiderable talent both in portraiture and landscape, was one of the founders of the Academy of Painting at Dort, and it was from him that Aelbert received his first instructions, and in his early works may be traced the style of his father. England appreciated and purchased his works long before his own countrymen recognized his ability.

260 *LANDSCAPE WITH CATTLE.*

In the immediate foreground, beneath a glowing sunset sky, a large group of cattle is watched over by a cowherd and his dog, both stretched out upon the meadow grass near by. At the right, and beyond, a man is leading a horse, and a soldier stands watching some fishermen drag their net upon the bank of the stream on which are two boats, one with the sail spread. Upon the opposite bank are two mansions. At the left of the spectator the river fades away and there are vapory indications of a distant town near the horizon.

Gift of MR. HENRY G. MARQUAND, 1890.
Signed. On panel, 31 H.; 41¼ W.



307 *LANDSCAPE WITH CATTLE.*

Described in the Supplement to Smith's Catalogue Raisonné, page 668, as follows:

"A woman milking. A landscape composed on the left of a hilly country, adorned with a few light trees, and bounded in the opposite side by a stream, on the margin of which lies an old eel basket among bulrushes and other aquatic weeds; a stork and some ducks are here seen in their element. Three cows are in the meadow, one of which a woman in a red dress is milking; and another is lying down. A dog is crouched near a brass can on the foreground. At some distance off are four cows slaking their thirst in the stream."

Formerly in the collection of R. R. Renaigle, Esq., afterwards in the possession of —— Rickets, Esq., Bristol.

Lent by Mr. George A. Hearn.

Signed. On canvas, 43 H.; 70 W.

DANA, William P. W. *American School.*

Born at Boston, 1833. He was a student at the *École des Beaux-Arts* at Paris, a pupil of Picot and of Le Poitevin. Elected N.A.D. 1863.

551 *HEARTSEASE.*

An invalid child with a bouquet of heartsease in her hands is lying in bed beneath a blue canopy. On the bed and on the table are flowers in profusion.

Gift of Mr. S. Howland Russell, 1891. On canvas, 37 H.; 47 W.

DANNAT, William T. *French School.*

Born at New York, 1853. Resides in Paris. Educated at the Royal Academy, Munich, and at Paris. Pupil of Munkacsy. Medal *Salon*, 1883. *Hors Concours*, *Exposition Universelle*, 1889. Member International Jury. Legion of Honor, 1889; Officer, 1897; Commander, 1901; Commander of the Portuguese Order of the Immaculate Conception; Grand Officer of The Order of the Crown of Italy, 1907; President of the Paris Society of American Painters. His "A Woman in Red" and "Aragonese Smuggler" are in the *Musée National du Luxembourg.*

656 *A QUARTETTE.*

Three of the four strolling musicians are seated on a wooden bench in a bare room with an entrance door at the left, and at the right a window screened with a rickety old green blind through which the sunlight breaks in streaks across the broken slats. At the left of the group is a burly Spaniard sitting squarely to the front with his large mouth wide open, singing. His face except for a glint of light on his temple is in deep shadow. He wears a white coat trimmed with black cloth and gold buttons, a sash and breeches of dark blue, a dark 'kerchief is bound closely about his head, and sandals are on his feet. At his left, the center of the group, is a young woman playing the castanets. Her face and figure are to the front in deep shadow; she wears a black dress relieved by two bright red bows; her bare shoulders are visible through a heavy, coarse knit shoulder cape; and a high shell comb rises above her coal-black hair. Sitting by her side with his back to the spectator is a man leaning over to the right, smoking a cigarette and playing upon a guitar. Behind this group is another man who stands leaning against the wall by the window with his head thrown back and his face animated by the song he sings and the mandolin he plays.

Gift of Mrs. Wm. H. Dannat, 1886.

Signed and dated, 1884. On canvas, 92¼ H.; 90½ W.

126 *PORTRAIT OF THEODORE CHILD.*

Bust, life-size. In profile.

Gift of Mrs. Theodore Haviland, 1893. On canvas, 18½ H.; 15 W.

DAUBIGNY, Charles François. *Barbizon School.*

Born at Paris, 1817; died there, 1878. Son and pupil of the distinguished miniature painter of the French Restoration, Edmé François Daubigny, 1789–1843. He visited Italy, and returning in 1836, studied under Paul Delaroche. Daubigny was, with Rousseau, Corot, and Jules Dupré, a lover of the banks of the Oise. On a boat arranged with all necessary equipments for a house and

studio combined, he made long excursions on the Oise and Seine. A dweller in the open air, he rendered with all the freshness of springtime, the tender accuracy of color, which contact with nature alone made possible, and brought to landscape painting an unusual grace. Medals: 1848, '53, '55, '57, '59, '67. Legion of Honor, 1859. Officer of the Legion of Honor, 1874. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

387 *ON THE RIVER OISE; EVENING.*

Near the shadowy bank of a river where the pond lilies grow are two women in a boat; other figures are on the bank of the stream beyond; the deep green trees bordering the river are relieved against a sunset sky.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order. Signed and dated, 1874. On wood, 15 H.; 27 W.

416 *BOATS ON SHORE.*

Fishing boats line the sandy shore of a stream that leads out to the sea. A few huts are seen at the horizon. The sky is dull and heavy.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund for her collection at the Mrs. S. D. Warren Sale, 1903.
Signed and dated, 1871. On panel, 13 H.; 22¼ W.

463 *ON THE SEINE; MORNING.*

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order, 1871. Signed and dated, 1871. On wood, 16 H.; 27 W.

DAVIS, Charles H. *American School.*

Born at Amesbury, Mass., 1858. Studied at Boston and Paris. Studio in Paris.

536 *EVENING.*

A tall leafless oak stands at the right, and the evening star glimmers in a cloudless sky above the broad meadowland over which the misty haze of early evening gathers.

Gift of Mr. George I. Seney, 1887. Signed. On canvas, 38 H.; 57 W.

DAWANT, Albert Pierre. *French School.*

Born at Paris; contemporary. Pupil of J. P. Laurens. Medals: third class, 1880; second class, 1885, Paris; first class, 1888, Universal Exposition, Barcelona. Gold Medal, *Exposition Universelle*, Paris, 1889. Medal of Honor, Exposition, Budapest, 1889. *Chevalier*, Legion of Honor. Important works by this artist are in the museums of Rochefort, Havre, Toulouse, Amiens, Nantes etc., and in the Luxembourg, Paris.

664 A

DEPARTURE OF EMIGRANTS FROM HAVRE.

A steamship lies at the wharf where are gathered a multitude of emigrants, mostly of German origin, who are about to embark for a foreign land. In the foreground at the right, among the crowd and yet a little apart, is a family group. The mother is nursing her infant, while an older child, fast asleep, leans heavily against her shoulder. The father is stretched out at full length, with his head resting upon his left hand; and a cloud of blue smoke curls upward from a pipe which he is smoking. His son sits idly by, gazing at his mother and the infant. An older sister with very blond hair stands by, holding a child in her arms. In the center of the picture is an old

woman with a large bundle; her right hand is extended to receive from a girl who sits at her side a piece of bread, which has been taken from a basket. Behind these stand three men in conversation, one of whom with an Alsatian air is smoking a large German pipe. Sitting at the left is a man, tired and listless, with a hat in his right hand, and by him is a young German girl in a tall hat, who holds with both hands a large black bag. Beyond are a mass of people huddled together, and the steamer, broadside on, with its gangplanks out, receiving both human freight and baggage. The picture is gray, colorless, and depressing both in subject and treatment.

Gift of Mr. Thomas Achelis, 1897.

Signed and dated, 1887. On canvas, 118 H.; 161 W.

DECAMPS, Alexandre Gabriel. *French School.*

Born at Paris, 1803; died at Fontainebleau, 1860. Pupil of Abel de Pujol, David, and Ingres. He freed himself from the classical style of his masters, and early placed himself with Delacroix, as a leader of the modern romantic French school. In 1827 he visited Greece, Constantinople, and Asia Minor, and conceived a lasting predilection for Oriental subjects, which he treated with consummate skill and power.

433 *THE NIGHT PATROL AT SMYRNA.*

The captain of the Patrol, mounted on a richly caparisoned white horse, is in the center of a group of native soldiers who are running through the streets of Smyrna. An ornate Moorish balcony is above and down a narrow street at the left is an arch through which the blue sky is visible.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.

From the collection of Mr. John Taylor Johnston, 1876.

Signed. On canvas, 29 H.; 36 W.

DEFAUX, Alexandre. *French School.*

Born at Bercy. Medals in 1874, '75.

528 *APPLE BLOSSOMS.*

Lent by the Misses Hall. On canvas, 25½ H.; 17½ W.

DEFRANCE, Leonard. *Belgian School.*

Born at Liège, 1735; died, 1805. A painter of historical pieces, landscapes, game, fruit, flowers, and architecture. He was the first professor of design to the Academy at Liège.

16 *THE FORGE.*

Partitioned off midway of the picture are two smiths, one blowing the bellows, the other at the anvil; at the left of the spectator three others are standing at full-length, illuminated by the light from the forge; one is fondling a babe held in its mother's arms.

Purchased by the Museum, 1871.

Signed. On canvas, 12 H.; 16 W.

DEFREGGER, Franz von. *Austrian School.*

Born at Stronach, Tyrol (Austria), 1835. Pupil of Munich Academy under Piloty, 1860. Gold Medals: Munich, Vienna, Berlin, Paris. Professor of Munich Academy. Orders of St. Michael; of Francis Joseph; of Isabella the Catholic. Honorary Member of the Berlin, Vienna, and Amsterdam Academies. Ennobled in 1880.

366 *GERMAN PEASANT GIRL.*

She has dark hair and eyes and her dress is that of a German peasant. Bust, life-size.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased from the artist, 1880. Signed. On wood, 21 H.; 16 W.

DELACROIX, Ferdinand Victor Eugène. *French School.*

Born at Charenton St. Maurice, near Paris, 1798; died at Paris, 1863. Pupil of Guérin. Exhibited in 1822 his "Dante and Virgil," which won him reputation, and he might have received high academic honors if he had not diverged from the prevalent classicism of the school of David and joined the romantic school, of which he became one of the leaders. He traveled in Spain and North Africa in 1831, and between that and 1855 executed important public commissions, decorating the Chamber of Deputies, the Library of the Luxembourg, the Church of St. Sulpice, and galleries in the Louvre and the Hôtel de Ville. Legion of Honor, 1831; Officer, 1846; Commander, 1855; Member of the Institute, 1857.

382 *L'ENLÈVEMENT DE RÉBECCA.*

Rébecca, a character in Sir Walter Scott's novel "Ivanhoe," was the daughter of Isaac of York. She secretly loves Ivanhoe whom she cures of a wound, and repulses at the peril of her life the criminal love of De Bois Guilbert, on account of whose infatuation she is condemned as a witch, but is saved by the sudden death of her accuser. In the foreground, Bois Guilbert, mounted on a restless dapple gray horse, has turned in the saddle and is reaching out to receive the limp form of the swooning maiden from the hands of a knight, who has borne her in his arms from the burning Château Front de Boeuf, which is in flames on the crest of a hill. A cavalier at full gallop, followed by others, is about to arrive from the scene of the abduction.

Œuvre de Delacroix par A. Robaut, page 255, No. 974. Œuvre de Delacroix par A. Moreau, pages 181, 245. 1846, Salon; 1852, Collot Sale; 1856, M. T——, Brussels; 1870, Edwards Sale; 1874, Exposition, Alsace-Lorraine; 1883, Sabatier Sale; 1888, Goldschmidt Sale; 1903, Lyall Sale. Purchased by the Museum from M. Knoedler & Co., 1903, from the income of the Catharine Lorillard Wolfe Endowment Fund for her collection. Engraved by Hedouin for the Artist, 7¼ x 5¼. Engraved by Ramus for Catalogue Sabatier, 5¼ x 4¼. Photographed by Braun.
Signed and dated, 1846. On canvas, 46 H.; 31¼ W.

DELORT, Charles Édouard. *French School.*

Born at Nimes, 1814. Died, 1894. *Genre* painter, pupil of Gleyre and of Gérôme. Medals: third class, 1875; second class, 1882.

356 *THE CASQUE.*

A man dressed in the costume of the fifteenth century and holding a steel casque contemplatively in his hands, is standing by a table against which leans two heavy swords and a crossbow. On the floor at his feet are a breastplate and other pieces of armor.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Paris, 1872. Signed and dated, 1872. On canvas, 20 H.; 14 W.

DEMONT, Adrien Louis. *French School.*

Born at Douai (Nord), France, 1851. Studied at "*l'École de Droit*," but in 1874 abandoned the law for the fine arts. First exhibited at the "*Exposition des Amis des Arts*," of Douai, of which society he is now president. Received valuable advice of Emile Breton. Went to Paris in 1875, where he studied with Joseph Blanc. In 1880 married the daughter of Jules Breton, niece of his instructor, Emile Breton. Medals: third class, 1879; second class, 1882, *Hors Concurs;* gold medal, first class, 1889, *Exposition Universelle*, Paris; gold medals, Munich, 1890, *Exposition Universelle*, and Antwerp, 1894. Member of the Society of French Artists, 1890. Legion of Honor, 1891. Chevalier, Order of St. Michael, of Bavaria, 1892. Officer of Order of San Iago, of Portugal, 1893, and of Nichan Iftikhar, 1895.

593 *THE OLD MAN'S GARDEN.*

In the rear of a long row of cottages, the red tiled roofs of which are dimly seen through the dark green trees and thick shrubbery, is a garden overgrown with flowering plants. A cluster of bright red poppies is in the foreground, and by a clearing at the left are three hives of bees which an old man is showing to a little girl. The sky is filled with vaporous clouds.

Gift of Mr. George I. Seney, 1887.
From the *Salon* of 1884. Signed and dated, 1884. On canvas, 45 H.; 59 W.

DESGOFFE, Blaise Alexandre. *French School.*

Born at Paris, 1830. Pupil of Flandrian and Bouguereau. Medals: 1861, '63. Legion of Honor, 1878. A most skillful imitator of objects of art. He considers himself the never-tiring pupil, by observation, of the old Dutch and Flemish Masters, and by dint of perseverance has fathomed some of the secrets of their technique.

459 *OBJECTS OF ART: VASE IN ROCK CRYSTAL, XVI CENTURY; AGATES AND ENAMELS, PONIARD OF PHILIPPE II, COLLARETTE OF LOUIS XIII, ETC., ETC.*

Salon, 1874. (The original objects are in the collection at the Louvre, and were selected for the artist by Miss Wolfe.) 1874.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1875. On canvas, 28 H.; 36 W.

556 *OBJECTS OF ART.*

Gift of Frau Rittmeister Koehler, *née* Margaret Conover Schaus, 1887.
Signed and dated, 1880. On canvas, 34 H.; 25½ W.

600 *OBJECTS OF ART.*

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed. On canvas, 38½ H.; 31½ W.

DETAILLE, Jean Baptiste Édouard. *French School.*

Paris. Born at Paris, 1848. Favorite pupil of Meissonier. Exhibited at Salon, in 1868, his "Halt of Infantry," which received much praise, and in 1869 the "Rest During the Drill at Camp St. Maur," which won for him a medal, and which established his reputation as one of the most popular military painters of the day. Member of the Institute, 1892. He served upon the Staff in the Tunisian Campaign, 1881. Visited and painted in England and Austria, and in Russia he executed many important works for the personal collection of the Czar. President of the Society of French Artists, 1895 (*Champs Elysées*). Medals, Paris, 1869, '70, '72. Medal of Honor, 1888. Legion of Honor, 1873: Officer, 1881; Commander, 1897. Grand Medal of Honor, 1897. Grand Cordon of the Order of St. Stanislas of Russia, 1897; Military Medal of England (Queen's Jubilee), 1897; Colonial Medal (Tunisian Expedition).

389 *SKIRMISH BETWEEN COSSACKS AND THE IMPERIAL BODY-GUARD*, 1814.

Tearing down a muddy roadway through a wood of leafless trees are a squad of brigandish looking Cossacks, pursued and overtaken by Napoleon's Imperial Guard, who rush upon them with overwhelming force, cutting right and left with their curved swords. The leader of the Cossack band, mounted on a light horse loaded with plunder, turns in his saddle with a ready pistol raised to shoot. Others are scattering through the woods, and at the left, one has clutched a soldier to drag him off his horse. The long spears of the Cossacks in a conflict like this are of little use and there is safety only in flight.

Salon, 1870. Purchased from the collection of the late Edward Matthews, Esq. Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1870. On canvas, 39 H.; 32 W.

428 *FRENCH CUIRASSIER.*

Mounted on a heavy, dark bay horse the cuirassier fully equipped stands at rest. A troop of cuirassiers is in the background.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. Water Color, 13 H.; 10 W.

562 *THE DEFENSE OF CHAMPIGNY.*

Paris, May 29, 1897.

Mr. Henry Hilton.

My Dear Sir: I have learned with great pleasure that you have become the purchaser of my painting, exhibited this year in our Art Salon, and I am happy that it finds a place in your gallery, which enjoys a very great reputation in France. I know that I shall be "in good company" with you, and it is so much the more gratifying to me, as I consider this last painting the most important work I have ever produced.

The episode which I have chosen gives scope for a great development of subject. It is the moment when the division of General Faron (now inspector of Marne), after having taken Champigny, situated above the Marne, fortified itself in the village and defended, foot by foot, the house and enclosures against the return attack of the Saxony and Würtemberg divisions, in the battle of 2d December, 1870. The château which I have shown is one of those which are found at the fork of the two roads at Chennevières—a place well known to those Parisians who took part in the scenes of the siege of Paris. The officer

shown in the center of the picture is General Faron, who was appointed General of Division on the field of battle. The foot soldiers belong to the 113th Regiment of the Line, who lost a great number in the three days of fight. The Sappers, who are making the embrasures in the wall to allow the sharpshooters to fire under protection, and are barricading the opening with all kinds of material; the artillerists, who are placing the battery guns in position; all likewise were under the orders of General Faron, who at this time commanded the right wing of the French army.

I have endeavored to portray, in the most exact manner possible, the various scenes of which I was a witness, having been myself a soldier in the "*Garde Mobile*" during the siege of Paris; and in painting this work I have had the advantage of being able to reproduce some souvenirs absolutely personal. I attach, therefore, much importance to this painting, and am specially desirous—outside of the Paris Exhibition—for permission to exhibit it in Germany, where I have been very particularly solicited to show my military works.

I particularly desire to be represented at this international gathering, and I have selected naturally this my most important work. It is the first time since the war of 1870 that French art has been exhibited in Germany, and the presence of military paintings recalling *souvenirs* of the late war will add a peculiar piquancy.

I have always been very sensible of the favors shown me in America, and I am happy to be able to testify this to you especially.

Receive, sir, the expression of my distinguished regards, etc.

ÉDOUARD DETAILLE.

Gift of JUDGE HENRY HILTON, 1887.
Signed and dated, 1879. On canvas, 48 H.; 85 W.

DEVEDEUX, Louis. *French School.*

Born at Clermont-Ferrand, Puy-de-Dome, 1820; died at Paris, 1875. Pupil of Delaroche and Decamps.

479 *THE PRIDE OF THE HAREM.*

Bequeathed by MISS CATHARINE LORILLARD WOLFE, 1887.
Purchased from the artist. Signed. On canvas, 30 H.; 26 W.

DIAZ DE LA PEÑA, Narciso Virgilio. *Barbizon School.*

Born at Bordeaux, of Spanish parents, 1809; died at Mentone, 1860. Diaz was one of those who gave celebrity to the village of Barbizon, in the forest of Fontainebleau. Anything served him as a pretext for bringing to light his marvelous aptitude as a colorist. He rendered with equal facility the enchantments of the landscape flooded with sunshine, and the deep forest in luminous twilight, or nymphs with flesh of exquisite tone; and dazzled the eye with all the seductions of a grand colorist. Medals: third class, 1844; second class, 1846; first class, 1848. Legion of Honor, 1851.

375 *THE HOLY FAMILY.*

The Virgin clad in a pink dress with a dark blue mantle crossing her figure is seated with the Infant and St. John on either side. Her left hand is resting on the shoulder of the Child who is leaning upon her lap. A woody landscape forms the background.

Bequeathed by MISS CATHARINE LORILLARD WOLFE, 1887.
From the collection of the late Baron Strousberg, Berlin, 1873.
Signed and dated, 1850. On wood, 12 H.; 9 W.

422 *LANDSCAPE.*

A roadway passes through an open field with trees in the middle distance and low hills beyond. The sky is filled with cool gray, moving, clouds.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Paris. Signed. On wood, 9¼ H.; 13¼ W.

464 *STUDY OF TREES.*

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Paris. Signed. On wood, 14 H.; 10 W

481 *EDGE OF A FOREST.*

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Paris. Signed. On wood, 9 H.; 11 W.

487 *FOREST OF FONTAINEBLEAU.*

There is a deep, rich brown wood with light tree trunks at the right. In the foreground are pools of water and an opening to a denser forest, and above is a patch of blue sky.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1872. On panel, 16¼ H.; 13¼ W.

DIETRICH, Christian Wilhelm Ernst. *German School.*

Born at Weimar, 1712; died at Dresden, 1774. Pupil of his father and Alexander Thiele, and succeeded well in copying the works of Rembrandt, Everdingen, Ostade, Poelemberg, Heinrich Roos and Salvator Rosa. He had no originality, and his color and execution were subject to much criticism, yet he had great popularity, and his works are numerous. The Dresden Gallery has fifty-one, and all the German Galleries have specimens of his works. In the National Gallery the "Wandering Musicians" is an unusually good work of this artist.

604 *SURPRISED.*

Two lovers secreted with a Love at their side, in the shade of some large trees in the garden of a château, have been surprised by a party of ladies and gentlemen who have been led to the scene by Cupid who bears a flaming torch in his right hand.

Purchased by the Museum, 1871. On canvas, 28 H.; 28 W.

DOMINGO, François (Don Francisco Domingo y Marqués.)

Spanish School.

Born at Valencia, Spain, 1843. Pupil of the Royal Academies of San Carlos, of Valencia, and of San Fernando, of Madrid. Prize of Rome, 1867. Received a first-class medal at the National Exhibition of Fine Arts, Madrid. 1871. Was appointed Professor in the Academy of Valencia; made Commander of the Order of Don Carlos III, 1876; and received the Grand Cross of the Order of Isabella the Catholic, 1883. Commander of the Golden Crown of Bavaria. The municipality of Valencia named a street after him in 1887. Member of the Royal Academy of Antwerp, 1888. Has resided for several years in Paris.

454 *INTERIOR WITH FIGURES.*

The light from a casement window at the left center falls full upon a group of soldiers who surround a small table and are playing at cards. One man with a pitcher in his hand stands leaning over watching the game, and another who is standing behind the table is smoking a long clay pipe. Behind this group is a large chimney-piece and in the shadow beyond at the end of the room is a balcony beneath which there is another table where other soldiers are intent upon the game. A wine cask and other objects are in the foreground at the left; and a sleeping dog, a drum, and a broken pitcher are on the floor at the right.

Painted to order.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887. On wood, 6 H.; 8 W.

DORÉ, Gustave Paul. *French School.*

Original name Dorrer, but changed by him to French form. Born at Strasburg, 1833; died at Paris, 1883. Illustrated periodicals when fifteen years of age. Exhibited in *Salon*, 1848, pen and ink landscape drawings, and in 1855 his first oil picture, "Battle of the Alma," which was followed in 1857 by the "Battle of Inkerman." The great wealth of his imagination, and wonderful facility of execution, led him into exaggerations which deprived him of fame as an historical painter.

349 *THE RETREAT FROM MOSCOW.*

Napoléon's army is in full retreat over a frozen waste. In the foreground a wagon-load of soldiers are being ridden down by a squadron of Russian cavalry who mercilessly slay both man and horse. Dead horses and an overturned army wagon are at the left, and a group of Russian soldiers appear in the middle distance. A cold, leaden sky overhangs the scene, and vultures flock in swarms above the field.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
From the John Taylor Johnston collection, 1876.
Signed and dated, 1865. Water Color, 28 H.; 38 W.

DOUGHTY, Thomas. *American School.*

Born at Philadelphia, 1793; died, 1856. Spent his youth in mercantile pursuits, painting in his leisure moments. He finally adopted art as a profession about 1820, painting at London, Paris, and in the United States.

182 *ON THE HUDSON.*

A brown, woody foreground with the Hudson River in the middle distance, and the hills of West Point beyond. The sky is filled with bright silvery clouds.

Gift of Mr. S. P. Avery, 1894.
Signed. On canvas, 13 H.; 18 W.

215 *A RIVER GLIMPSE.*

A woody landscape with a glimpse of the river in the middle distance.

Gift of Mr. S. P. Avery, 1895.
Signed. On canvas, 29¼ H.; 24¼ W.

DROUAIS, François Hubert. *French School.*

Born at Paris, 1727; died there, 1775. Portrait painter. Son and pupil of Hubert Drouais: continued his studies under Nonnotte, Carle van Loo, Natoire and Boucher; received in the Academy in 1758 and later became court painter.

503 *PORTRAIT OF THE EMPEROR JOSEPH II OF AUSTRIA.*

Brother of Marie Antoinette, called "King of the Romans." Painted in Paris in 1770. From the collection of the Marquis de Foz, Portugal. Joseph II of Austria, "Emperor of the West" and King of Germany, was the son of Francis I of Lorraine, and the celebrated Marie Thérèse, daughter of Charles VI. Born, 1741; succeeded his father, 1765; died, 1790.

The youthful emperor, life-size, with his head thrown back and his eyes confidently to the front, stands at full length in the center of the picture. He is dressed in a scarlet velvet coat and a waistcoat of white satin richly embroidered with gold lace; his right hand is extended over a massive and highly ornate gilt table upon which are books, a medallion and a figure of Mars; between the columns and beneath a curtain is the blue sky and the landscape; at the right is a chair covered with green tapestry and at the left on the floor at his feet is a pet dog.

Purchased by the Museum from Dowdeswell and Dowdeswells, L't'd, 1903, from Income of the Jacob S. Rogers Fund. On canvas, 96 H.; 67½ W.

DUEZ, Ernest Ange. *French School.*

Born at Paris, 1843. *Genre* painter; pupil of Carolus Duran. Medals third class, 1874; first class, 1879; Legion of Honor, 1880.

331 *THE BOUQUET.*

A lady in a black walking costume is stepping daintily forward with a bouquet in her left hand.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. Water Color, 12 H.; 8 W.

DUPLESSIS, Joseph Silfrède. *French School.*

Born at Carpentras, France, 1725; died at Versailles, 1802.

519 *PORTRAIT OF BENJAMIN FRANKLIN.*

On the back of the canvas is written in the handwriting of the artist, "Peint par Duplessis, pour obliger le Vicomte De Buissy."

Head and bust life-size. The face and figure are three-quarters to the right, the eyes to the front. His long, gray hair falls down over his shoulders mingling with the fur collar on his dull-red coat. The background is a brown gray.

Gift of Mr. Geo. A. Lucas, of Paris.

On canvas (oval), 27¼ H.; 22¼ W.

DUPRÉ, Jules. *Barbizon School.*

Born at Nantes, 1811; died at L'Isle-Adam, 1889. One of the most original and powerful painters of the modern French School. At twelve years of age he was the principal decorator in his father's porcelain factory on the banks of the Oise. "It was in the contemplation of nature, in his isolation amidst her

influences, that the mind of the lad was opened to her beauty, and that her mystery was sounded by his thought. In his hours of freedom the boy used to wander over the fields with sketch-book and pencil. No professor interposed himself between this talent in its birth and what it portrayed. What he was ignorant of he asked but of her; what he learned was from her teaching. At eighteen the little china painter had become a young master. At sixty, he was the illustrious, respected, veteran of the School of 1830—Delacroix, Rousseau, Diaz, Corot, Barye, Millet, Decamps, and Troyon." Medals: second class, 1833 and 1867. Legion of Honor, 1849; Officer, 1870.

381 *THE OLD OAK.*

The old oak stands boldly out against a brilliant sky of cumulus clouds; below there is a dark pool of water and meadow-lands where two cows are feeding; beyond, a low hill with a glint of light at the horizon.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 32 H.; 25 W.

432 *THE HAY WAGON.*

Climbing a low, sandy, hill in the center of the picture is a team of horses attached to a hay wagon in which are a woman and child. A man behind is pushing and another is walking by the team; a group of dark trees at the right, the limbs of which overreach the roadway are relieved against a mass of light clouds and a blue sky.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
From the late Wm. T. Blodgett collection, 1876.
Signed. On canvas, 14 H.; 18 W.

530 *LANDSCAPE—SUMMER.*

In the foreground a group of cattle are standing in the water; at the left is an old oak tree with its sturdy branches stretching out over a sky that is filled with brilliant clouds.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed. On canvas, 6½ H.; 11½ W.

DUPRÉ, Julien. *French School.*

Born at Paris, 1851, where he now resides. Pupil of Pils, Laugée and Lehmann. Honorable mention, 1879. Medals: third class, 1880; second class, 1881; *Hors Concours.* Silver Medal, 1889, *Exposition Universelle;* Gold Medals, 1890, Munich and at Antwerp, 1894. Legion of Honor, 1892.

582 *THE BALLOON.*

In a bright green field of new-mown hay are a group of French peasants who have suddenly ceased work and are gazing intently at a balloon which is floating along in a midday sky. All have their backs to the spectator. One stalwart woman with a rake in her hands stands in the center of the picture. At the right, is an old woman with a red kerchief on her head and a boy is in the grass at her feet. Standing by the boy is an old man with a straw hat upon his head and further on is a young girl. At the left, a man on his knees in the grass with his arms full of the new-mown hay is looking up at the novel sight. There are a few tall trees scattered about and a hill borders the fields at the right.

Gift of Mr. George I. Seney, 1887.
Signed and dated, 1886. On canvas, 96 H.; 78 W.

DURAND, Asher Brown. *American School.*

Born at South Orange, N. J., August 21, 1796; died there, 1886. He studied engraving with his father and with Peter Maverick, whose partner he became in 1817. His "Declaration of Independence," after Trumbull, first brought him into prominent notice as an engraver. He was one of the original members of the National Academy of Design, organized in 1826, and was elected president at the resignation of Professor Morse in 1845, a position he held until 1861. About 1835 he resolved to become a painter, and until the time of his death devoted himself to that branch of the profession. Among the better known of his earlier works are: "Harvey Birch and Washington," "The Wrath of Peter Stuyvesant," "The Capture of André," "Dance on the Battery," "The Forest Primeval," and "Franconia Mountains."

Many of his pictures have been engraved.

170 *ARIADNE* (after Vanderlyn).

Lying at full length, nude, in the broad light of day, with white and red drapery on the ground beneath, Ariadne sleeps. The dark brown, woody landscape and open sea beyond give no sign of her truant lover, Theseus. The original picture is life-size, and is now in the Pennsylvania Academy of Fine Arts, Philadelphia.

Gift of Mr. S. P. Avery, 1897. On canvas, 14 H.; 18 W.

219 *IN THE WOODS.*

A thick wood in mid-summer with large beech and birch trees on either side, the over-reaching branches arch a winding brook which finds its way to an opening beyond. There is a glint of blue sky above.

Gift to the Museum in memory of Jonathan Sturges, by his children, 1895.
Signed and dated, 1855. On canvas, 58 H.; 47 W.

185 *JUDGMENT OF GOG.*

The fulfillment of the judgment of Gog, in the valley of Hamon-gog where the troops of the Chief Prince of Meshech and Tubal are being overthrown. On either side the dark towering mountain peaks are enveloped in storm clouds and the forked lightning is splitting the rocks asunder. Ezekiel, 39th chapter, fourth verse: "Thou shalt fall upon the mountains of Israel, thou, and all thy bands, and the people that is with thee; I will give thee unto the ravenous birds of every sort, and to the beasts of the field to be devoured."

Gift to the Museum in memory of Jonathan Sturges, by his children, 1895.
On canvas, 59 H.; 49 W.

635 *LANDSCAPE.*

A stream of water runs from the foreground through the distant fields and woodlands to a blue mountain from which the clouds float upward into a blue sky.

Bequeathed by Mrs. Sarah Ann Ludlum, 1877. On canvas, 32½ H.; 46 W.

DÜRER, Albrecht (?). *German School.*

Born at Nuremberg, 1471; died there, 1528. This artist, if not really the founder of the German school, perfected the art which already existed in his country. He was a sculptor, architect, and painter. His drawing

was rich in life and expression; his coloring very unequal; his nude figures ugly and vulgar, and his love for the fantastic prevented him from becoming what he might otherwise have been. He became a disciple of Michael Wolgemuth, in whose atelier he remained three years. In 1490 he set out on his travels, and in 1494 returned to Nuremberg and settled himself as a painter. He remained there ten years. In 1505 he went to Venice, Padua and Bologna. The following year he returned to Nuremberg, where he remained till 1520, and executed an immense number of paintings, drawings, engravings, and some carved works in boxwood and steatite. He then made a journey into the Netherlands, was absent about a year, and returned to his native city, never to leave it again. Although his pictures are scarce, the large German Galleries have specimens of his work. "The Four Temperaments" are now in the Pinakothek at Munich, this Gallery has also five large pictures of the life of Christ. The Virgin holding the naked Child in her arms is now in the Belvedere at Vienna. These are but a small part of the important works of Dürer; the Berlin Gallery has several, and the Dresden Gallery four.

26 *HEAD OF AN APOSTLE.*

The head is of heroic size with long gray hair and beard; the right hand is raised and the forefinger is extended as if in admonition.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 17½ H.; 13 W.

DUVERGER, Théophile Emmanuel. *French School.*

Born at Bordeaux, 1821. Medals: third class, 1861, 1863; Medal, 1865.

467 *FEEDING THE BIRD.*

The interior of a kitchen in which a child wearing a black hood and cape is kneeling on the floor before a bird-cage into which she is putting some food for the bird. The mother wearing a brown dress and blue apron, and holding a roll of white cotton cloth on her lap, sits by regarding the child.

Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On wood, 12 H.; 9 W.

112 *THREADING GRANDMOTHER'S NEEDLE.*

Lent by Mrs. Israel Corse. On panel, 12½ H.; 9½ W.

DIJCK, Sir Anthony (Antoon) van. *Flemish School.*

Born at Antwerp, 1599; died at London, 1641. The most distinguished of Rubens' pupils. One of the many great artists whose gifts showed themselves almost from birth. He was the son of a glass painter. At ten he had already begun to paint; at fifteen he had entered Rubens' studio; and at nineteen he was himself a "master."

For five years (1620–25) he was traveling and painting in Italy, with letters of introduction from Rubens, and on his return to Antwerp he at once became the court painter of his time. Queens visited him in his studio, and the nobility of three nations considered it an honor to be painted by him.

He twice visited London, in 1620 and in 1627, before he finally settled there in 1632.

On his first presentation to Charles I, he obtained permission to paint the king and queen. He was appointed painter to the court, was knighted, and received a pension of £200. A town house was given him at Blackfriars and a country house at Eltham.

He always went magnificently dressed, had a numerous and gallant equipage, and kept so good a table in his apartment that few princes were more visited or better served.

For seven years Van Dyck worked at the portraits of the English aristocracy with indefatigable industry. Nearly half of all his known pictures are in England (a large collection of them was brought together at the Grosvenor Gallery in 1887), but in the National Gallery he is at present incompletely represented. There are no pictures there either of women or of children in both of which he excelled.

The last two years of his life were mainly spent in traveling with his young wife, the granddaughter of Lord Ruthven. He died when only forty-two, and was buried in the old Church of St. Paul's.

Van Dyck was essentially the painter of princes, distinguished by the indelible mark of courtly grace and refinement which he gave to all his sitters.

46 *ST. MARTHA INTERCEDING WITH GOD FOR A CESSATION OF THE PLAGUE AT TARASCON.*

St. Martha, full-length, clad in a brown habit, with a halo about her head, and face upturned and arms extended downwards in an attitude of supplication is being upborn on a white cloud by a group of cherubs. At the extreme left, one of these bearing a death's head in his hands, and another clasping his nostrils, represents the plague. A third is lifting the mantle calling the attention of the Saint to the distress below. At the left hand upper corner another cherub is seen crowning the Saint with a wreath of roses. Beneath the group far away under the horizon are vapory indications of the plague stricken city. An early work painted under venetian influence.

Purchased by the Museum, 1871. On canvas, 38½ H.; 28½ W.

232 *PORTRAIT OF A LADY—School of Van Dyck.*

Three-quarters length, standing, with the face and figure turned to the right. Her dark eyes are looking at the spectator, a large fluted ruff is about the neck, and her black gown is richly embroidered with black and gold lace. The dark brown hair is dressed with pearls and a triple string of pearls is looped across the breast and falls below. The right hand rests upon the arm of a chair and the left holds a black feather fan. Two columns, a red curtain, a bit of sky, and the red back of an arm-chair form the background. Exhibited by P. P. Roupell at the Royal Academy in 1875, purchased by Mr. Henry G. Marquand, 1888.

Gift of Mr. Henry G. Marquand, 1888. On panel, 48½ H.; 37⅝ W.

248 *PORTRAIT OF A MAN.*

Half length, standing; three-quarters to the right; hair light brown; pointed beard. He wears a black dress with a large-fluted ruff about his neck; the right hand, falling naturally, holds his gloves; the left rests on the back of a chair near which he stands. This picture belonged to Lord Methuen, and is mentioned in *The English Connoisseur*, London, 1766, Exhibited at the Royal Academy in 1877. Purchased from Lord Methuen in 1886. Half length. Formerly attributed to Rubens.

Gift of Mr. Henry G. Marquand, 1888. On panel, 41 H.; 28½ W.

283 *JAMES STUART, DUKE OF RICHMOND AND LENOX.*

He is represented standing in an easy attitude, with the left hand resting on his hip, and the right hand on the upturned head of a large greyhound. The figure is three-quarters to the left, with face turned to the front; his long blond hair falls in curls over his sloping shoulders, and the large pointed lace collar, which is about his neck, partially conceals a broad blue ribbon, from which is suspended a gold locket. The dress is of rich figured black silk, with the "crachat" of the Order of "Saint Esprit" upon the left side. The stockings are white and the shoes dark, with large ornamental rosettes. Engraved, 1773, in mezzotint, by R. Earlom, and in line, by Houbraken.

Purchased, in 1886, from Lord Methuen. Smith, *Cat. Rai.*, III, No. 594. Mentioned in *The English Connoisseur*, London, 1766, II, 20, as belonging to Paul Methuen.

Gift of MR. HENRY G. MARQUAND, 1888. On canvas, 83½ H.; 48½ W.

314 *PORTRAIT OF BARON ARNOLD DE ROY OF ZUIDERWYN.*

Full length, life-size, standing squarely to the front with the eyes looking directly forward. The face is lighted from the left and the warm flesh tints are in pleasant contrast with the broad white fluted collar which is about his neck. His habit is black and a black cloak is thrown over the left arm, the hand is raised and rests upon the hip. The right fore arm is over the back of an antique chair and in the hand is a large hat. The back-ground is warm gray.

Purchased by Stefan Bourgeois, Paris, from the Château Zuyder Wyn; sold to Laurie & Co. of London, from Laurie & Co. to Blakeslee of New York, 1905.

Gift of MR. GEORGE A. HEARN, 1905. On canvas, 76 H.; 49 W.

EAKINS, Thomas. *American School.*

Born at Philadelphia, 1844. Pupil of Gérôme and the *Beaux-Arts* at Paris. Professor at the Academy of Fine Arts, Philadelphia, and Philadelphia Artists' League.

584 *THE CHESS PLAYERS.*

Two men are seated at a table in the center of a room playing chess; a third man stands behind the table overlooking the game. On a small side table at the left are decanters of wine, etc.

Gift of the artist. 1881. On canvas, 11½ H.; 15½ W.

EECKHOUT, Gerbrand Van Den. *Dutch School.*

Born at Amsterdam, 1621; died there, 1674. Pupil of Rembrandt.

304 *DESTRUCTION OF SODOM AND GOMORRAH.*

Lent by MR. GEORGE A. HEARN. On panel, 13½ H.; 19½ W.

ELLIOTT, Charles Loring. *American School.*

Born at Scipio, New York, 1812; died at Albany, 1868. Son of an architect; pupil of Col. John Trumbull and Quidor. He painted portraits in the western part of the State while still a young man, and opened a studio in New York City early in his career. He was elected Associate of the N. A. D. in 1845, and Academician in 1846. He is said to have painted more than

seven hundred portraits of eminent people, among them Fletcher Harper, Fitz-Greene Halleck, W. W. Corcoran, Fenimore Cooper, Gov. Seymour, and Erastus Corning. "The vigor and truth of his best likenesses, the character and color which distinguished them, are such as to win the respect and interest due to a master."

537 *PORTRAIT OF THE ARTIST.*

Bust, life-size, face turned to the left of the spectator. His black hair falls down nearly to the shoulders, and the dark eyes look steadily forward.

Gift of Mr. Robert Hoe, 1888. On canvas, 29 H.; 24 W.

188 *PORTRAIT OF M. B. BRADY.* 1857.

M. B. Brady's fame as a historical photographer rests upon his standard portraits of the great men of the period, and as author and originator of War Series and Battle Scenes, the excellence of which have been so fully recognized that they have been almost universally used as illustrations for magazines and periodicals when treating of historical men and events. Died, 1896.

Face slightly to the right, eyes looking forward at the spectator. Hair and beard black; background olive gray. Bust, life-size.

Gift of his friends, 1896. On canvas, 24 H.; 20 W.

194 *PORTRAIT OF A GENTLEMAN.*

Full-face, the figure turned slightly to the right. The hair is dark and curly. Coat dark brown. Background gray. Bust, life-size.

Gift of Mrs. Henry Marquand, 1900. On canvas (oval), 29 H.; 24 W.

201 *PORTRAIT OF A LADY.*

Seated, with both hands folded across her lap and the figure inclined forward, she is looking intently to the right. Her black hair and white dress are relieved against a dark woody landscape background.

Gift of Mrs. Henry Marquand, 1900. On canvas, 35½ H.; 28½ W.

ESCALLIER, Mme. Eléonore. *French School.*

Born at Poligny (Yura); contemporary. Pupil of Ziegler. Medal, 1868.

470 *A PANNIER OF FLOWERS.*

Painted to order. *Salon*, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 28 H.; 22 W.

484 *CHRYSANTHEMUMS.*

Painted to order.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 27 H.; 23 W.

ESCOSURA, Léon y. *Spanish School.*

Born at Oviedo, the capital of the Asturias, Spain, 1834; died suddenly at Toledo, Spain, May, 1901. Studied at the Royal Museum at Madrid, and with Gérôme, at Paris. King Amadeus of Spain conferred upon him the Cross of Commander of the Order of Isabella the Catholic, and Commander of the Order of Charles III. Chevalier of the Order of Christ, of Portugal.

572 *KING PHILIP PRESENTING RUBENS TO VELAZQUEZ IN THE STUDIO OF THE LATTER.*

The King has advanced to the center of the studio with Rubens by his side and is presenting him to Velazquez who, costumed in black velvet, stands with palette in hand before an unfinished portrait of the Infanta and bows a welcome to the great Flemish painter. At the right are the Infanta and her maid, and at the left the court Jester is seated in an arm-chair with a greyhound at his feet.

Gift of Mr. Frederick Loeser, 1891.
From the collection of King Ludwig. Signed. On canvas, 50½ H.; 79 W.

597 *AN AUCTION SALE IN CLINTON HALL, NEW YORK CITY*, 1876.

This old auction room which is now only a memory is here faithfully portrayed with the auctioneer in the act of giving the last call on a couple of plaques which the man in front of the desk holds before the audience.

Gift of the Artist, 1881.
Signed and dated, 1876. On canvas, 21¼ H.; 31 W.

EYCK, Jan van. (?) *Flemish School.*

Born at Maeseyck, Eyck-sur-Meuse 1380 to 1390(?); died at Bruges, 1440. The brothers Hubert and Jan van Eyck are distinguished as being the inventors (or improvers) of Oil Painting. The chief credit is usually given to Jan, but probably Hubert has the better claim. Jan was by 24 years the younger of the two. They resided chiefly at Ghent and Bruges.

262 *VIRGIN AND CHILD.*

The Virgin, dressed in a long scarlet robe, stands in a niche of richly sculptured gothic architecture, looking tenderly down upon the Child which she holds against her breast. On a baldachin over her head is inscribed, "DOMUS DEI EST ET PORTA CELI;" beneath is "IPSA EST QUAM PREPARAVIT DOM̄S FILIO DN̄I MEI." King of Holland sale, 1850. Exhibited at Manchester, 1857, and at the Royal Academy in 1871, by A. J. Beresford Hope. Described in Waagen *Art Treasures*, IV, 190.

The figures of the Virgin and Child are copied from a signed picture by Jan van Eyck, the "Virgin by a Fountain," at Antwerp. The architectural background is similar to that in one of Hubert van Eyck's miniatures at Turin (now destroyed). Everything, therefore, points to the picture being done in Jan van Eyck's studio by a close follower.

Gift of Mr. Henry G. Marquand, 1888. On panel, 22 H.; 11½ W.

FAGNANI, Giuseppe. *American School.*

Born, Naples, December 24, 1819; died, New York, May 22, 1873. Studied at the Royal Academy. Elected an Academician, 1846. Painted portraits of the Sultan and Ministers at Constantinople, Presidents Taylor, Fillmore, and many other eminent statesmen in America.

609 *EUTERPE; THE MUSE OF MUSIC.*

610 *CLIO; THE MUSE OF HISTORY.*

611 *TERPSICHORE; THE MUSE OF THE DANCE.*

612 *THALIA; THE MUSE OF COMEDY.*

613 *URANIA; THE MUSE OF ASTRONOMY.*

614 *CALLIOPE; THE MUSE OF ELOQUENCE.*

615 *POLYMNIA; THE MUSE OF LYRIC POETRY.*

616 *MELPOMENE; THE MUSE OF TRAGEDY.*

617 *ERATO; THE MUSE OF POETRY.*

Nos. 609 to 617 inclusive, represent types of American beauty; being portraits of Society Women from different parts of the Union.

Gift by an Association of Gentlemen, 1873.
Signed. On canvas, 43½ H.; 33½ W.

FALERO, Luis. *French School.*

Born at Granada, Spain, May 23, 1851, of rich parents. Died, 1901. In 1860 he went to Paris, where he studied until 1866, when he entered the Spanish Navy; this he soon abandoned for art, and unaided, he made his way to Paris, where he supported himself by painting portraits. Self-taught. Rarely exhibited at the Salons. Gold medal, 1889, *Exposition Universelle* (Section of Guatemala), *Mention Honorable* (Section of Spain), Diploma (Section of France).

334 *TWIN STARS.*

Suspended in mid-air among the celestial bodies are two nude female figures clinging to each other with their hands raised toward twin stars which glitter above them. Diaphanous black drapery falls about their limbs and droops down into the night.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1881. Water Color, 16 H.; 9 W.

FICHEL, Benjamin Eugène. *French School.*

Born at Paris, 1826; died there, 1895. Pupil of Paul Delaroche, but preferred to devote himself to *genre*, taking Meissonier as his model in manner. Subjects and style somewhat in the manner of Meissonier, but in execution he lacked those vital qualities which gave to Meissonier's works their peculiar charm. Medals: third class, 1857, 1861, 1869. Legion of Honor, 1870.

377 *AWAITING AN AUDIENCE.*

The reception-room in the palace of a King of France with a cardinal and courtiers standing about awaiting an audience.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Paris, 1873. On wood, 19 H.; 31 W.

583 *A VIOLIN PLAYER.*

A man in a red coat is standing before a piece of music and playing upon a violin.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed and dated, 1871. On wood, 8½ H.; 4½ W.

FITZ, Rutherford Benjamin. *American School.*

Born at New York, 1855; died there, 1891. Student at the National Academy of Design, 1878. In 1879 he went to Munich, where he remained four years, returning to New York in 1883. His principal pictures are "Marie," "Reflection," "Toilers of the Field," "Autumnal Showers," and "Modern Cinderella."

195 *MARIE.*

Face nearly front; the eyes are slightly drooping; loose light drapery falls over the shoulders.

Bust life-size.

Gift of several gentlemen, 1892. On canvas, 15 H.; 22 W.

FORTUNY Y CARBÓ, Mariano-José-Maria-Bernado. *Spanish School.*

Born at Reus, Catalonia, Spain, 1841; died at Rome, 1874. His parents were poor. Drawing was his absorbing passion. In 1847 he attended a public course in drawing in his native town. At 12 years of age he began the study of painting, and while so engaged he lost both of his parents, which intensified his unfortunate lot. In 1857 he won the *Prix de Rome* from Spain, and from that time he quickly rose to fame. His career was as brilliant as it was short. In 1867, already celebrated among painters, he married M'lle Cécilia de Madrazo, the sister of the celebrated artist Raymundo de Madrazo. Chevalier of the Order of Charles III. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

414 *CAMELS REPOSING; TANGIER.*

A group of camels lie on the ground in the bright sunlight. Their keeper is reclining over the back of one with its neck stretched out at full length on the ground. Small light arches of masonry are behind the group.

From the collection of the artist, M. Gérôme. Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.

Signed and dated, 1865. Water Color, 8 H.; 14 W.

559 *A SPANISH LADY.*

Three-quarters length, standing with the face and figure turned to the right of the spectator. The poise of the head and the gentle expression of the eyes give to it an air of elegance which bespeaks a lady of rank. Her delicate right hand clasps the folds of a black silk dress trimmed with lace, and the left toys with a jewel attached to a gold chain. A crisp white linen collar is about the neck and a coral pin and buttons adorn the dress. The background is deep olive in interesting harmony with her gown. She was the wife of a Secretary of the Spanish Legation at Rome.

Gift of Mr. Alfred Corning Clark, 1889.

Signed and dated, 1865. On canvas, 53 H.; 38½ W.

FRANÇAIS, François Louis. *French School.*

Born at Plombières (Vosges), November 17, 1814; died at Paris, May 28, 1897. Pupil of Gigoux and Corot. He painted French and Italian scenes. In 1829 he went to Paris and became a bookseller's clerk. He exhibited his first landscape in 1841. Medals: Third Class, 1841; First Class, 1848, '55, '67. Medal of Honor, 1878. Legion of Honor, 1853; Officer, 1867.

529 *GATHERING OLIVES.*

In the foreground by a path leading up a steep hill stands a tall young tree from which a boy with a long pole is thrashing olives; three girls are below, one pulling a branch of the tree, and the others gathering the fruit. On the path above is a man with a donkey, and beyond are the heights and waterfalls of Tivoli.

Gift of Mr. J. Montaignac, 1897.
Signed and dated, 1865. On canvas, 82 H.; 51 W.

FRANCESCHINI, Baldassare (called Il Volterrano). *Florentine School.*

Born at Volterra, 1611; died at Florence, 1689. He was distinguished as a fresco painter, but his oil pictures were also very commendable. His knowledge of foreshortening was exceptional; his color harmonious. The works of this artist, both in fresco and oil, may be seen in Florence and Volterra.

25 *HEAD OF AN ANGEL.*

A colossal head with open mouth and upturned eyes as if in adoration.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 19 H.; 13½ W.

FRÈRE, Charles Théodore. *French School.*

Born at Paris, 1815; died, 1888. Pupil of Cogniet and Roqueplan. Medals: 1848, 1865.

436 *CAIRO, EVENING.*

The city is dimly seen in the distance. Tall palms rise above the horizon into a clear blue evening sky, and a drove of camels cross a bridge in single file on their way down to the foreground where the Arabs are filling their water jars at the river.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 29 H.; 42 W.

446 *JERUSALEM FROM THE ENVIRONS.*

Prominently on a hill in the distance, beneath a clear blue sky is the city of Jerusalem encircled by a great wall. The middle distance is dotted with olive trees, and in the foreground are groups of Arabs, camels and tents.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order. Signed. On canvas, 29 H.; 42 W.

575 *DEPARTURE FROM JERUSALEM FOR JAFFA.*

At the right a group of camels are striding over a dusty road and beyond are the creamy-white buildings of the city relieved against a cloudless blue sky.

Bequeathed by Mr. Stephen Whitney Phoenix, 1881.
Signed. On wood, 9 H.; 14¼ W.

FRÈRE, Pierre Édouard. *French School.*

Born at Paris, 1819; died, 1886. *Genre* painter; pupil of Paul Delaroche and of *École des Beaux-Arts*. He gained his first success in 1843. Medals: third class, 1850, and in 1855; second class, 1852; Legion of Honor, 1855.

368 *VISIT OF A SISTER OF CHARITY.*

The Sister is sitting in the middle of a room in a poor cottage, giving medicine to a sick child which she holds on her lap; kneeling at her side is the anxious mother with a bottle in her hand. Behind her stands a girl about ten years old looking fondly and sadly upon the baby.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1877. On wood, 19 H.; 16 W.

FROMENTIN, Eugène. *French School.*

Born at La Rochelle (*Charente-Inferieure*), 1820; died at St. Maurice, near La Rochelle, 1876. Pupil of Rémond and Cabat; visited Algiers in 1846–48 and in 1852–53. Brought home many sketches, from which he painted his characteristic pictures of Oriental life. He was the author of a successful romance, "Dominique," 1863, and of admirable works on art and travel. Medals: second class, 1849, 1857; first class, 1859. Legion of Honor, 1859; Officer, 1869.

403 *ARABS CROSSING A FORD.*

A landscape with a bright blue sky, fleecy clouds and a rocky gorge through which passes a stream of water. A company of Arabs, some of whom are mounted, are crossing the ford and climbing out on the left bank of the stream.

Purchased from the Artist.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On panel, 19 H.; 24 W.

FULLER, George. *American School.*

Born at Deerfield, Mass., 1822; died in Boston, 1884. Studied in Boston, New York, London, and on the continent of Europe. A.N.A., 1857. Memorial Exhibition of his works at Museum of Fine Arts, Boston, 1884.

213 *IDEAL HEAD OF A BOY.*

Study of a Boy's Head.

Bust, life-size, face to the front.

Gift of Mr. George I. Seney, 1887. On canvas, 26 H.; 22 W.

98 *"NYDIA."* (Bulwer's "Last Days of Pompeii.")

Life-size, three-quarters length, with the face turned to the right of the spectator, in profile. The figure which is nearly front, is enveloped in light gauzy drapery which is nervously clasped with both hands; in the distance spectral figures are moving about in the mysterious atmosphere of the picture.

Gift of Mr. George I Seney, 1887. Signed. On canvas, 49 H.; 31 W.

541 *"AND SHE WAS A WITCH."*

In a shadowy landscape in the late evening light a woman stands leaning against the doorway of her cottage. Standing aloof, at the right are three other figures, one of whom with raised right hand pointing directly at the woman proclaims her a witch.

Gift of Mr. George I. Seney, 1887. On canvas, 29½ H.; 39½ W.

FYT, Jan. *Flemish School.*

Born at Antwerp, 1611; died there, 1661. Animal and still-life painter; pupil of Jan van Goyen and of Frans Snyders, next to whom he was the greatest animal painter of the Flemish school. Master of the Guild in 1629; visited Italy and France (1633-'34 in Paris), and he often worked conjointly with Jordaens and Van Dyck.

34 *DEAD GAME.*

A group of game composed of partridges and woodcock are lying upon the ground. A flattened basket with a protruding bird forms part of the deep rich background.

Purchased by the Museum, 1871. On canvas, 17⅞ H.; 13¼ W.

50 *DEAD GAME.*

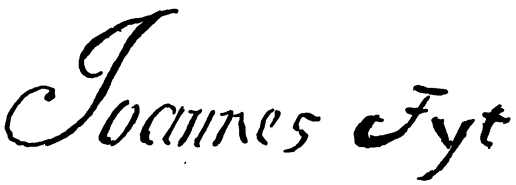
A dead hare lies at full length over a flattened wicker basket, on the ground below are a number of birds, and above a brace of woodcock are suspended against a wall.

Purchased by the Museum, 1871. On canvas, 23 H.; 29½ W.

51 *DEAD GAME.*

A partridge and a bunch of small birds are lying on the ground at the foot of an old tree trunk.

Purchased by the Museum, 1871. Signed. On canvas, 23 H.; 29½ W



GABL, Alois. *Munich School.*

Born at Wies, Tyrol, 1845. Pupil of the Munich Academy under Schraudolph and Ramberg, then under Piloty; was professor at Munich Academy from 1878 to 1882. Gold Medal, 1884.

661 *A RECRUITING SCENE IN THE AUSTRIAN TYROL.*

At the end of a hall on a dais is the recruiting officer seated at a table covered with red cloth. A thin, lank cavalry veteran sits at his left and an entry clerk is at the right making out the enlistment papers for a new recruit who stands diffidently before the officer. In the front of a throng of people who crowd the place are an old woman leaning upon a staff, a young girl, and a maiden waiting with intense interest the close of the scene. Two boys with wooden weapons stand in the foreground at the left.

Gift of Messrs. Wimmer & Co., of Munich. 1882. Signed. On canvas, 47 H.; 75 W.

GAINSBOROUGH, Thomas, R.A. *English School.*

Born at Sudbury, in Suffolk, 1727; died at London, 1788. At fourteen years of age he left Sudbury for London, where he studied under Hayman, one of the companions of Hogarth. He remained in London four years, acquiring much skill, and returned to his father's house a confirmed painter. In 1761 he made his début at the Academy, and from this time until near the close of his life he was a regular contributor to the Academy Exhibitions. The combined grace and elegance of his portraits soon brought him into competition with Sir Joshua Reynolds.

278 *LANDSCAPE.*

The light from a bright sky with creamy-white clouds illumines the centre foreground of the picture. At the left of the spectator there is a group of donkeys in deep shadow. On the bank at the right a man and woman follow a tandem team of horses, one white, and a market cart, in which there are a woman and child. Large beech trees rise over all on both sides, and in an opening beyond a shepherd tends his flock.

Gift of Mr. Henry G. Marquand, 1890.
From the collection of the late Sir Francis Bolton. On canvas, 55½ H.; 74½ W.

243 *A GIRL WITH A CAT.*

Dressed in white, with the left hand raised to her head, a child about ten years of age, with a large cat for her companion, is standing by a pool of water. The background is a dark rich brown wood, with a strong gleam of light at the horizon. Full-length, about the half size of life. Purchased in 1887 from the executors of Sir Francis Bolton.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 58½ H.; 46½ W.

281 *PORTRAIT OF REV. HUMPHREY BURROUGHS.*

Bust, life-size. He is seated with his face turned to the right of the spectator. The eyes are looking out of the picture. His hair is powdered, and he wears a blue coat trimmed with gold braid.

Gift of Mr. George A. Hearn, 1896. On canvas, 28½ H.; 23½ W.

323 *ENGLISH LANDSCAPE.*

Lent by Mr. George A. Hearn. On canvas, 46 H.; 58 W.

GALLAIT, Louis. *Belgian School.*

Born at Tournay, 1810; died, 1887. History, *genre*, and portrait painter. Pupil of Tournay, Academy under Hennequin. Obtained the first prize at Ghent in 1831. Studied at the Antwerp Academy, and in 1834 went to Paris. His "Abdication of Charles V," painted at Brussels in 1841, placed him at once at the head of Belgian historical painters, and won for him the Belgian Order of Leopold, and the French Legion of Honor. The City of Brussels struck a medal in his honor. Member of Brussels, Antwerp, Paris, Berlin, and Munich Academies. Prussian Order of Merit; Order of Oaken Crown of Holland.

357 *THE MINSTREL BOY.*

An old mendicant dressed in rags is seated on a bank holding a minstrel boy in his lap; with his left hand he presses the bandaged head of the worn-out child to his own breast; the right hand is resting upon a cane at his side. A faithful dog affectionately licks the drooping hand of the boy whose bare limbs and shoulders, and silent violin which he holds in his lap tell the story of patient suffering and weariness.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1867. On canvas, 18 H.; 15 W.

494 *PORTRAIT OF A LADY.*

Lent by a Friend. Signed. On canvas, 52 H.; 35½ W.

GAY, Edward. *American School.*

Born in Ireland, 1837. Pupil of James M. Hart, at Albany, N. Y. After 1862 studied in Germany under Schirmer and Lessing. In 1867, opened a studio at New York. A. N. A., 1870, Prize of $2,000 in the Competitive Exhibition of the American Art Association, 1887, for the landscape "Broad Acres."

134 *BROAD ACRES.*

Broad acres of ripe grain sweep across the entire field from left to right, beyond, there are a few trees and an old stage coach on a road that crosses the middle distance of the picture; and an old white gabled house stands in the fields in the distance. Light, luminous clouds in apparent motion fill the mid-day sky.

Gift of an Association of Gentlemen, 1887.
Signed and dated, 1887. On canvas, 46½ H.; 70½ W.

GAY, Walter. *French School.*

Born at Hingham, Mass., U. S. A., 1856. Pupil of Bonnat. Gold medal Paris, 1888; silver medal, *Exposition Universelle*, Paris, 1889. Hors Concours, 1889. Gold medals: Vienna, 1894; Antwerp, 1895; Berlin, 1896; Munich, 1897. Honorary Member, Society of the Secession, Munich. Legion of Honor, 1895. Represented at the Luxembourg Gallery, Paris, by two pictures, the "Benedicite" and "Las Cigareras"; also in the Tate collection, London, Boston, etc.

655 *"LES FILEUSES."*

In the interior of an old kitchen where the fire burns low are two women clad in dull brown dresses and blue aprons, with blue 'kerchiefs on their heads. One is at a spinning wheel, the other is by her side. A small crucifix is on the light gray wall behind them, and there is a cheerless brick floor beneath their feet.

Gift of a Friend, 1889. Signed and dated. On canvas, 41 H.; 41 W.

GELDER, Arent (Aert) de. *Dutch School.*

Born at Dordrecht, 1645, where he was buried in 1727. Pupil of Rembrandt, and a good imitator of his style, though not equal to him in *impasto* and transparency of color. Many of his pictures pass for those of

his master. His works are not numerous in public Galleries. The Amsterdam Museum has a portrait of Peter the Great, and the Dresden Gallery a man's portrait and an "Ecce Homo," by de Gelder.

57 *PORTRAIT OF A DUTCH ADMIRAL.*

Half length, seated, face turned to the left of the spectators. His right arm is extended, the hand grasping the arm of the chair. He is dressed in a scarlet coat with a head-piece and breast-plate of steel. A wooden hand and hook are attached to the stub of his left arm.

Purchased by the Museum, 1871. On canvas, 40 H.; 34¼ W.

GÉRÔME, Jean Léon. *French School.*

Born at Vesoul, 1824. Died, suddenly, at Paris, January 10th, 1904. Pupil of Paul Delaroche, whom he accompanied to Rome, and of Gleyre after his return from Italy. Gérôme is one of the best-known modern French painters, and has executed several sculptured groups. His subjects are chiefly characteristic of life in the East. Medals: third class, 1847; second class, 1848, 1855; of Honor, 1867, 1874–1878; for Sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865. Professor in the *École des Beaux-Arts*, 1863.

354 *BOY OF THE BISCHARI TRIBE.*

Sitting naked to the hips with his back turned to the spectator and the face nearly in profile he is looking steadily to the front, his right arm is over a polished shield, and he grasps the handle of a sword with his hand. The background is cold gray.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 10 H.; 8 W.

472 *PRAYER IN A MOSQUE; OLD CAIRO.*

The prayerful Mohammedans in their richest dress stand in line beneath the old Moorish arches offering up their orisons, while the pigeons fly about and gather in groups upon the old stone-paved floor. In the immediate foreground at the right three Mussulmans gorgeously arrayed in silks and velvet, with their belts stuffed out with weapons, offer up their devotion.

Purchased in Paris.
Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
On canvas, 34 H.; 29 W.

156 *PRAYER IN THE DESERT.*

Lent by Mrs. Israel Corse. On panel, 13 H.; 21 W.

GHIRLANDAJO (in Florentine dialect, Grillandajo)? (Real name, Domenico di Tommaso Curradi di Doffo Bigordi.)

Florentine School.

Born at Florence, 1449; died there, 1494. It is said that his father was a goldsmith, who made such exquisite garlands for the hair that he was called Ghirlandajo (the garland-twiner), which name descended to his children. Vasari says he studied under Fra Bartolommeo. He became a mosaic-worker and celebrated painter. He introduced in his picture the por-

traits of celebrated and important personages of his time, and was original in many ways. His life is a landmark in the history of Florentine art. In the technicalities of fresco painting he excelled. His works are highly finished, and may be seen in the Louvre; six pictures in the Berlin Museum, and others in the Dresden, Munich and National Galleries. Ghirlandajo was the master of Michelangelo.

27 *ST. ANTHONY.*

St. Anthony in monk's attire wearing a full gray beard; face and figure to the left of the spectator in profile.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 19 H.; 13½ W.

GIFFORD, R. Swain. *American School.*

Born in 1840. Died January, 15th, 1905. Passed his youth at New Bedford; studied under Albert van Beest, the Dutch marine painter, and opened a studio in Boston in 1864. Came to New York in 1866. Was elected an associate of the National Academy in 1867, N. A. in 1878. "Near the Coast" was one of the four prize paintings at the Competitive Exhibition of the American Art Association, 1885.

540 *NEAR THE COAST.*

Near the center of the picture a time worn water willow stands sentry-like relieved against a mass of clouds. A glint of light reveals the distant sea, and the hardy brakes and ferns cover the low land of the coast.

Gift of an Association of Gentlemen, 1885.
Signed. On canvas, 31 H.; 50 W.

GIFFORD, S. R. *American School.*

Born at Greenfield, Saratoga County, N. Y., 1823; died at New York, 1880. Was made an Academician in 1857.

144 *NEAR PALERMO.*

Lent by Mr. Thomas P. Salter. On canvas, 8 H.; 15 W.

145 *LAKE GEORGE.*

Lent by a Friend. On canvas, 9½ H.; 15 W.

GIRARD, Firmin. *French School.*

Born at Poucin, Ain, France, May 31, 1838. Pupil of Gleyre. Medals in 1863, 1874, 1889. Legion of Honor, 1896. Resides at Paris.

673 *A RAINY DAY IN PARIS.*

Lent by Mr. Thomas P. Salter. On canvas, 9½ H. 6½ W.

GLAIZE, Pierre Paul Léon. *French School.*

Born at Paris, 1842. Pupil of his father and of Gérôme. Début at the *Salon* of 1859. Medals in 1864, '66, '68. Medal, first class, 1878, *Exposition Universelle.* Legion of Honor, 1877. He has received various public commissions from the French Government and municipalities. Gold medal. 1889, *Exposition Universelle.*

412 *BEFORE THE MIRROR.*

A lady in her boudoir stands at full length posing with self admiration before a cheval glass. A fur-trimmed white satin robe is wound about her figure; the low white chemise, bare neck and arms, and abundant blonde hair are relieved against a red ground.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Paris, 1873. Signed and dated, 1873. On canvas, 39 H.; 29 W.

GLISENTI, A. *German School.*

599 *THE HUNTER'S STORY.*

The picture represents one of the peculiar customs of a certain part of Italy—the collection of a bounty of eggs from neighbors keeping hens, by one who has killed a fox.

Gift of Mrs. Emma Keep Sclhey, 1887. Signed. On canvas, 45 H.; 74 W.

GOYA Y LUCIENTES, Francisco José. *Spanish School.*

Born at Fuendetodos (Aragon) 1746; died at Bordeaux 1828. Studied first under José Luxan Martinez and, after, some years in Rome. In 1774 returned to Spain and settled in Madrid. Painted pictures of religious subjects and portraits, and found continual employment among the nobility; but his chief excellence was that of a satirist with the pencil. He may be called the Hogarth in Spain. He parodied the religious pictures and painted priests in the form of asses and apes, and was never weary of making the Hierosnymite and Franciscan friars ridiculous. He painted with dashing boldness, sometimes executing an entire piece with his palette knife and put in the delicate touches of sentiment with his thumb.

109 *"CAPRICHOS"* 1799.

Original Study for the Etching No. 60 in "Caprichos" 1799.

Gift of Mr. S. P. Avery, 1894. On metal, 9½ H.; 11½ W.

108 *A JEWESS OF TANGIERS.*

She is standing at full length in a loose fitting gown of dark green brocaded with gold, a heavy medallion belt is about her waist and medallion ornaments depend from gold chains about her neck, a jeweled tiara amid a profusion of white lace is upon her head, the lace falling to the shoulders and about the neck. The right hand is raised to the waist and in the left is a fan at her side. A deep rich red drapery forms the background.

Purchased by the Museum, 1871. On canvas, 20 H.; 13 W.

GOYEN, Jan (Josephsz) van. *Dutch School.*

Born at Leyden, 1596; died at The Hague, 1656. He studied under various artists of no great repute, and made a tour through France. In 1618, settled at Leyden and married; in 1631, removed to The Hague, where in 1640 he was president of the Guild.

2 *THE MOERDYCK.*

A tender blue sky covered with cumulus clouds which rise from a low horizon over the dyck are reflected in the waters beneath. Distant ships are dimly seen and some fishing boats are in the middle distance. A dark line of shore with two boats being beached and a group of fishermen are in the immediate foreground.

Purchased by the Museum, 1871.
Signed and dated, 1654. On canvas, 14¼ H.; 23½ W.

84 *PANORAMIC VIEW OF THE ENVIRONS OF HAARLEM.*

The flat meadow lands and stretches of water lead to a low horizon from which float a mass of vapory cumulus clouds over a tender blue sky. A distant town, the scattered windmills, a few boats, and two small figures in the immediate foreground are the only indications of human life in the scene.

Purchased by the Museum, 1871.
Signed and dated, 1646. On panel, 13½ H.; 10½ W.

GRAEB, Karl Georg Anton. *German School.*

Born at Berlin, 1816; died there, 1884. Architecture and landscape painter; pupil of Gerst and of Berlin Academy. Visited Switzerland, Southern France, and Paris, and in 1843 Italy. Was made Court painter in 1851, professor in 1855, and Member of the Berlin Academy in 1860. Grand gold medal in 1854. Member of Amsterdam and Vienna Academies.

370 *INTERIOR OF THE CATHEDRAL OF FRIBOURG, GERMANY.*

View down the central nave with mortuary tablets and sculptures on either side.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order. Signed and dated, 1874. On canvas, 31 H.; 40 W.

GRANET, François Marius. *French School.*

Born at Aix, 1775; died there, 1849. Pupil of Constantine and David. Resided many years at Rome.

590 *BENEDICTINES IN THE ORATORY.*

The light enters the oratory from a single window beneath an arch at the end of the chapter and falls directly upon a cardinal, a priest, and two acolytes bearing lighted candles. Their shadows fall over the polished floor

towards the spectator. At the right a kneeling monk is bowed in prayer, and at the left another is seated by his crutches; on either side, and at the end of the room, the monks have risen from their seats in the choir and stand with bowed heads and folded hands. The wood paneled wainscoating and pictures of scriptural scenes line the walls, and a high arched Gothic ceiling is over all.

Formerly in the collection of Napoleon III.

Gift of Mrs. I. P. Everard, of Paris, 1880.
Signed and dated, 1815. On canvas, 77 H.; 58 W.

GRAY, Henry Peters. *American School.*

Born at New York, 1819; died in Florence, 1877. Began the study of art under Huntington in 1839; afterwards went to Rome and Venice. He painted portraits and *genre* subjects.

172 *CLEOPATRA DISSOLVING THE PEARL.*

Half-length, standing, figure nearly front, the face turned to the right of the spectator. On her head is a turban, heavy pearl ornaments depend from her ears, a necklace encircles her throat, and clasped about her shoulders is a red mantle. With bare arms raised she is dropping the pearl into a metal dish.

Gift of Mr. Cortlandt de Peyster Field, in memory of his father, Benjamin Hazard Field, 1894. Signed and dated, 1868. On canvas, 40 H.; 28 W.

203 *WAGES OF WAR.*

A symbolic work, in the center of which lies a wounded Roman soldier holding in his upraised right hand a broken sword, and in the left a broken dart. At the right, with a woman clinging to him, a soldier bearing standards is pressing forward. Opposite, leaning over a sarcophagus is a woman with a nude child standing by her side, and a plumed helmet lying at her feet. A large tree, blue hills, and a sunset sky, complete the picture.

Gift of Several Gentlemen, 1874. Signed and dated, 1848. On canvas, 47 H.; 75 W.

196 *GREEK LOVERS.*

The maiden sitting at the right of the spectator touches lightly the strings of a mandolin which she holds in her left hand. Her companion standing at the left in a pensive attitude with his left hand resting high upon his breast is a thoughtful listener. The dark olive tree, the blue sky, and the circling clouds over the blue hills and distant landscape form the background.

Gift of Mr. William Church Osborn, 1902.
Signed and dated, 1846. On canvas, 38 H.; 50½ W.

GRECO, El. *Spanish School.*

Born in Greece (or in Venice of Greek parents?) about 1548; died in Toledo, 1625. Real name Domenico Theotocopuli (Teoscopoli); surnamed in Venice, where he is said to have studied in the school of Titian, Il Greco (The Greek). Settled in Toledo about 1577, and became known by an altarpiece, "The Stripping of Christ before Crucifixion," in the sacristy of the cathedral, quite in Titian's style. Called to Madrid to paint at the Escorial by Philip II. His best work is the "Burial of Gonzales Ruis, Count of Orgaza" in the Church of S. Tomé, at Toledo. Later he adopted a grayish style of coloring and greatly deteriorated.

107 *THE NATIVITY.*

Mary, the Mother, clad in a crimson robe with a blue mantle over her shoulders, sits in the center of the picture and holds with both hands a white drapery upon which lies the Infant from whom emanates the celestial light which illumines the place. Joseph is at the right with arms outstretched in grand dilection: while adoring shepherds are at the left where one kneels with folded arms across his breast; another in a coat of golden hue bends forward with clasped hands as he looks down in adoration of the Infant before him; and another dressed all in white, and standing in the full glow of light, with outstretched arms proclaims through the arched doorway to those outside the glad tidings, "Unto us a Child is born." Above are three cherubs bearing a scroll with the inscription:

· LAUDAMUS · TE · ET · BENEDICIMUS ·
· GLORIA · IN · EXCELSIS · DEO ·
· ET · IN · TERRA ·
· HOMINIBUS · PAX ·

On canvas, 63 H.; 41 W.

Purchased by the Museum from Eugene Glaenzer & Co., 1905, from income of the Jacob S. Rogers Fund.

GREUZE, Jean-Baptiste. *French School.*

Born at *Tournus*, near Mâcon, August 21, 1725; died at the Louvre, in Paris, March 21, 1805. *Genre* and portrait painter. Pupil at Lyons of Gromdon; he studied afterwards in the Academy at Paris and at Rome. His first picture, "A Father Explaining the Bible to His Children," seemed to exceed anything that was expected of Greuze. He was elected an *agréé* or Associate of the French Academy of Painting, in 1755, when his picture, *"L'Aveugle trompé,"* was exhibited, and in the same year he went to Italy with the Abbé Gougenot. In 1761 his *"L'Accordée de Village"* (Louvre) excited the greatest enthusiasm. Angry at being received into the Academy (1769) as a *genre* and not as a history painter, Greuze retired for a time to Anjou whence he returned to exhibit pictures which attracted all Paris. Exhibited at the Salons of 1755, 1757, 1759, 1761, 1763, 1765, 1769, 1800, 1801, 1804. He amassed a large fortune, but lost it during the Revolution. Neglected by the public, which admired only the new school of David, Greuze passed his last years in misery and regret. His wife, who was Mlle. Barbuty, whose charming face appears in so many of his pictures, was an extravagant and worthless woman, from whom he was separated long before his death.

510 *STUDY FOR A HEAD IN "THE FATHER'S CURSE"* (Louvre).

Head and bust, life-size, with the face in profile to the right of the spectator. The rich luminous brown hair sweeps back from her distressed face beneath a dull lavender 'kerchief; black drapery covers her shoulders and the white sleeves of the négligé dress disclose the bare throat and bust.

Purchased by the Museum, 1871. Signed. On panel, 18½ H.; 16 W.

508 *STUDY OF A GIRL'S HEAD.*

Head and shoulders, life-size. The face is to her left and the eyes are turned upward. The bright figured drapery which covers the shoulders is partly concealed by a green apron; a white cap is upon her head.

Gift of Mr. Ernest Gimpel, 1903. On canvas, 18 H.; 14½ W.

531 *VOLUPTÉ.*

An ideal head of a young girl with blue eyes, and blonde hair which falls about her shoulders which are partially concealed with thin white drapery. Bust cabinet size.

Purchased from income, Rogers Fund, 1904. On canvas, 8½ H.; 6½ W.

523 *PORTRAIT OF A BOY.*

Lent by MR. ABRAHAM G. FONDA. Signed. On canvas, 18 H.; 14½ W.

GROLLERON, Paul Louis Narcisse. *French School.*

Born at Seignelay (Yonne), 1848. Died at Paris, 1901.

688 *SOLDIER AT REST.*

Lent by MR. THOMAS P. SALTER. On canvas, 8 H.; 6 W.

GUARDI, Francesco. *Venetian School.*

Born at Venice, 1712; died there, 1793. Pupil of Canaletto. He painted the same class of subjects as his master, and the works of the two are sometimes confounded; but those of Guardi are more sketchy than Canaletto's. They are spirited and lifelike, have countless figures, gondolas, etc., all of which show a freedom of execution; while his sharp touches of light and bright colors give spirit and sparkling effect.

95 *SANTA MARIA DELLA SALUTE* (Venice).

Looking across the Grand Canal at Venice the Church with its splendid domes and towers rises against a clear blue sky. A few scattering clouds are at the right and on either side are the old palaces with a portion of the Dogana at the left of the spectator. Some fishing boats and gondolas are on the Canal.

Purchased by the Museum, 1871. On canvas, 20 H.; 32½ W.

89 *THE RIALTO.*

The Grand Canal at Venice is spanned by the famous bridge of Rialto at the left center of the picture. Marble palaces are on every side, but at the left they sweep around in a semi-circle to the immediate foreground. The sky is blue with few clouds.

Purchased by the Museum, 1871. On canvas, 23 H.; 29½ W.

GUILLAUME, E. *Belgian School.*

522 *LE VOCERO—CORSICAN SCENE.*

Lent by a Friend. On canvas, 20½ H.: 31½ W.

GUY, Seymour Joseph. *American School.*

Born at Greenwich, England, 1824. *Genre* painter, pupil of Ambrose Jerome and Buttersworth in England. Came to New York in 1854. Elected A.N.A. in 1861, and N.A. in 1865.

104 *PORTRAIT OF CHARLES LORING ELLIOTT.*

An eminent American portrait painter, who died in 1868. Bust, cabinet size, face three-quarters to the left of the spectator; in the background a mahl-stick leans against a canvas upon which is an unfinished portrait of the subject of the picture.

Gift of MRS. ROBERT W. DE FOREST, 1903.
Signed and dated. 1868. On canvas, 12 H.; 10 W.

GYSIS, Nicolas. *Munich School.*

Born at Tinos, Greece, 1842; died at Athens, 1901. Studied in the School of Arts at Athens, and afterwards at Munich, under Piloty. Medals of the Academy, 1870, '71. Medals: 1875, '76, '77, '78, '82, '83, '88, '90, '92, '93. Honorary Member and Professor, Academy Fine Arts, Munich. Officer, Legion of Honor of Greece, and of the Order of St. Michael (Bavaria), second class.

627 *CHARITY.*

Seated by a doorway in the corner of a bare room is a young mother wearing a red sacque and black skirt. She is nursing the child of a poor feeble woman who sits at her right dressed in black. Another child standing in a low chair reaches her little hand up jealously watching the tiny stranger who has taken her place. A streak of sunlight creeps through the side of a rustic door.

Gift of MR. E. A. FLEISCHMANN, of Munich, 1884. Signed. On canvas, 40 H.; 28 W.

HAGELSTEIN, Paul. *Belgian School.*

Pupil of Gallait.

526 *STREET MUSICIANS.*

Lent by a Friend. On canvas, 56¼ H.; 43 W.

HAGHE, Louis. *Belgian School.*

Born at Tournay, Belgium, 1806; died at Stockwell, England, 1885. History and *genre* painter; pupil of Chevalier de la Barrière, a French *émigré*, whom he afterwards assisted in the publication of views in Belgium. Went to London in 1823; took up painting in water colors; in 1835 became Member of the Institute of Painters in Water Colors, and afterwards its President. Member of Antwerp Academy; Order of Leopold. Medals: 1834, 1855.

373 *GUARD ROOM; THE TOAST.*

A group of soldiers in the uniform of the sixteenth century are seated around a table in the "Guard Room." One who has risen and raised his glass high in air, is giving to the beat of the drums a toast.

Bequeathed by MISS CATHARINE LORILLARD WOLFE. 1887.
From the John Wolfe collection. 1863. On wood, 16 H.; 21 W.

HALS, Frans (The Elder). *Dutch School.*

Born at Antwerp (?) 1584 (?), (exact date not known); buried at Haarlem, 1st of September, 1666 (confirmed by Dr. Bredius, July, 1907). Pupil of Carel (Karl) Van Mander. One of the merriest and brightest-witted of all the Dutch portrait painters. He was the founder of a National style, and was one of the greatest masters in portraiture of his own or of any time. Of the host of distinguished painters in that branch of art who practised in the Netherlands in

the first half of the XVII century, he stands forth as the first—Rembrandt only excepted. His unusual talent excited the admiration of Van Dijck. He was twice married, and left four sons, all painters. He led an irregular and improvident life, but he left as a legacy to the world an imperishable name. His flesh coloring is vital; handling broad, masterly, and vigorous. He painted large pictures of archers and civic guards. The best of these may be seen at Haarlem in the *Hôtel-de-Ville*. In an apartment of the *Oude Man Huys*, a benevolent institution, there are two other fine works of this class. The Museums at Amsterdam have 7 pictures by him, The Hague 2, the Louvre 1, the National Gallery 2.

58 *HILLEBOBBE VAN HAARLEM.*

An old woman in a dark brown dress, seated, leans forward resting her arms and crossed hands upon a table. Face three-quarters to left of the spectator in full light. A white cap is on her head and a loose fluted collar is about the neck. A screech owl stands erect upon the right shoulder.

Engraved by Cocler's about 1775.

Etched by Jules Jacquemart, 1871.

Purchased by the Museum, 1871. Signed. On canvas, 29½ H.; 23½ W.

269 *THE WIFE OF FRANS HALS.*

Half-length, seated, with the figure turned three-quarters to her right, the folded hands resting in her lap. The face is full to the spectator, eyes looking straight before her; a broad lace collar covers the shoulders and broad lace cuffs are on the sleeves of the black silk dress, which is richly trimmed, the front of the skirt being a light colored silk; a black cap, pointed front, trimmed with a gold band set with pearls is on her head, from beneath which the frizzly yellowish brown hair falls to her shoulders. The Cathedral spire, distant city, and two large columns form the background.

Gift of Mr. Henry G. Marquand, 1890.

From the collection of the Earl of Besborough. Sold, 1848, to Lewis Jarvis Banker, King's Lynn, Norfolk; then to Colnaghi, from whom the picture was purchased.

On canvas, 38½ H.; 30½ W.

264 *PORTRAIT OF A MAN.*

Figure and face a little to the left, the right hand resting upon the hip, the left holding a broad-brimmed felt hat. From the collection of the late Earl of Buckinghamshire.

Gift of Mr. Henry G. Marquand, 1890. Signed. On canvas, 42½ H.; 33½ W.

234 *THE SMOKER.*

A young peasant negligently dressed in brown jacket, with disordered hair, and smoking a long clay pipe; turned three-quarters left, looking to the front; two women in the background are laughing, and one of them rests her hand upon the man's shoulder. Exhibited by R. G. Wilberforce, Esq., at the Royal Academy, 1887.

Gift of Mr. Henry G. Marquand, 1888. On panel (octagon), 17½ H.; 18½ W.

(School of Hals.)

267 *PORTRAITS OF TWO GENTLEMEN.*

They are about 40 years of age, and are seen at half length, standing, with bare heads and long, flowing hair; they are similarly dressed, having linen collars, with embroidered edges and tied with a cord, the tassels falling over their black habits; black mantles cover their shoulders; the one on the left is turned to the right, his head slightly to the left; the other holds gloves in his right hand, with the left he is making a slight gesture; both hands are before his breast. Formerly in the Gsells collection.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 42½ H.; 35½ W.

HAMON, Jean Louis. *French School.*

Born at St. Loup, near Plouha (Côtes-du-Nord), 1821; died at St. Raphaël (Var), 1874. *Genre* painter; pupil of Delaroche and of Gleyre; exhibited in 1848 with little success. Gleyre then obtained him employment at Sèvres, where he designed and painted a number of vases, among them one for Queen Victoria (1851), and another for the Empress. Lived in Capri after 1865. Many of his highly poetical pictures have been engraved. Medals: third class, 1853; second class, 1855; Legion of Honor, 1855.

362 *AN ETRUSCAN VASE SELLER.*

Standing behind a counter filled with specimens of his ware is the vase seller. Before him are two women; the one dressed in a loose white chemise and dull golden drapery below the waist is examining a vase which she holds in her hands, the other in shadow wears a dress of olive green.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
From the collection of Mr. John Wolfe, 1863. Signed. On canvas, 19 H.; 16 W.

589 *AMONG THE FLOWERS.*

Standing in a garden among the growing plants and flowers is a young lady with her hands folded before her, palms downwards; her gown is white and light yellow drapery is about her figure. There is a blue sky above, and at the right is a cottage on a hill across the river.

Bequeathed by Mr. Benjamin L. Ludlum, 1877.
Signed and dated, On canvas, 15 H.; 9 W.

HARLOW, George Henry. *English School.*

Born at London, 1787; died there, 1819. Portrait painter. Pupil of De Cort, Drummond, and Sir Thomas Lawrence; first exhibited at Royal Academy in 1805. In 1818 he visited Rome; was introduced to the Pope by Canova, and through him made a member of the Academy of St. Luke. Best known work, "Trial of Queen Catherine," with Kemble portraits.

286 *PORTRAIT OF THE ARTIST.*

He is seated at a table, holding a letter in his hand. The figure is turned to the left, the face three-quarters to the right. The drooping eyes look forward at the spectator. He wears a red jacket over which is thrown a black cloak. Red drapery and dark sky form the background.

Gift of Mr. George A. Hearn, 1895. On canvas, 29 H.; 24 W.

HARPIGNIES, Henri. *French School.*

Born at Valenciennes, France, July, 1819. At 27 years of age became pupil of Achard for two years; studied in Italy two years. On his return to France he became one amongst a set of men devoted to the cult of a new kind of beauty, and to the revivication of the elements of pictorial style. After his first visit to Rome in 1850, his manner became stronger, more individual; of later years his pictures are imbued with an increasing poetical feeling. Considered the greatest landscape painter in water colors. He first attracted attention by his "La lisière de bois sur les bords de l'Ailier," in 1861; which made his reputation. Medals: 1866, '68, '69; second class, 1878, *Exposition Universelle;* Hors Concours, 1889, *Exposition Universelle;* Legion of Honor, 1875; Officer, 1883. In 1866 the French Government bought the first of three pictures of his for the Luxembourg, "Evening on the Roman Campagna." Medal of Honor, Paris, 1897.

557 *MOONRISE.*

To illustrate the lines by Victor Hugo:

"La campagne, les bois, les ombrages charmants,
Les larges clairs de lune au bord des flots dormants."

The full moon is rising over a shadowy landscape expressive of solitude. In the foreground is a stream of water bordered by marshy banks and low hills covered with trees and shrubs.

Painted by order of Messrs. Arnold and Tripp, of Paris, and given by them in 1886.
Signed and dated, 1885. On canvas, 33 H.; 63 W.

HART, James McDougal. *American School.*

Born at Kilmarnock, Scotland, 1828; died at New York, 1901; taken to America in 1831. Pupil of his brother, William Hart, and in 1851 of Schirmer, in Düsseldorf; A. N. A. in 1857; N. A. in 1859.

158 *THE ADIRONDACKS.*

Lent by Mr. J. L. Crawford. Signed. On canvas, 41½ H.; 67 W.

147 *LANDSCAPE WITH CATTLE.*

Lent by the Misses Hall. On canvas, 28 H.; 39 W.

HART, William. *American School.*

Born at Paisley, Scotland, 1823; died, June 17, 1894. Landscape and animal painter. Self-taught. Taken to America in early youth. In 1844 he visited Scotland, where he studied and painted for three years. Elected A. N. A., 1857 and N. A., 1858.

128 *SCENE AT NAPANOCH.*

At the right of the spectator there is a group of cattle standing by some tall trees which overhang a stream of water that flows through the center of the picture; beyond are meadow lands, distant hills, and a cloudy sky.

Gift of the children and grandchildren of the Artist, 1897.
Signed and dated, 1883. On canvas, 23 H.; 33½ W.

HAYDON, Benjamin Robert. *English School.*

Born at Plymouth, 1786; died at London, 1846. Student at the Royal Academy in 1805; exhibited in 1809 his "Dentatus Murdered by His Own Soldiers," but, dissatisfied with the position assigned it, refused to contribute any more. After painting portraits in Plymouth, he won a considerable reputation in 1814 by his "Judgment of Solomon." In 1820 he produced "Christ's Triumphant Entry into Jerusalem," the exhibition of which, in London, brought him three thousand guineas; but it procured him no commissions, and was finally sold for two hundred and forty pounds and sent to America. It is now in Cincinnati. Though in great pecuniary difficulties, and several times in the debtor's prison, he still clung to the belief that he was the great historical painter of the age, and that in time his efforts would be appreciated. But he was at last overwhelmed by his disappointments and troubles and committed suicide. Haydon's lectures on Paintings were published in 1844–46, and his life, from his autobiography and journals, edited and compiled by Tom Taylor, in 1853.

157 *NAPOLEON AT ST. HELENA.*

The lone figure of Napoleon in the uniform worn at the battle of Waterloo stands statue-like on the brow of a cliff overlooking the broad ocean with his imperturbable gaze fixed on the declining sun. His figure is turned from the spectator and his arms are folded across his breast.

Painted for Sir Robert Peel in 1830–31.

Gift of Mr. J. Pierpont Morgan, 1900.
Signed and dated. On canvas, 108 H.; 96 W.

HEALY, George Peter Alexander. *American School.*

Born at Boston, Mass., July 15, 1813; died at Chicago, 1894. Portrait and history painter; studied in Paris from 1836; went to Chicago about 1858, and painted portraits; revisited Europe in 1869, and resided long in Rome. His portraits of distinguished people are numerous, among whom are Lord Lyons, Thiers, E. B. Washburn, General Grant, 1878; Webster, Clay, Calhoun, Guizot, Presidents John Tyler (2), John Quincy Adams, Jackson, Van Buren, Taylor, Fillmore, Polk, Pierce, Buchanan and Lincoln.

217 *PORTRAIT OF THE ARTIST.*

Bust, life-size. The head is inclined forward and turned to the left full into the light; the eyes are looking out of the picture. Hair and drapery black; background gray.

Gift of Mr. S. P. Avery, 1891. Signed and dated, 1850. On canvas, 24 H.; 20 W.

200 *COMTE DE PARIS.*

Bust, life-size; figure and face nearly in profile; the coat is black; and the background red.

Signed. On canvas, 24 H.; 20 W.

HÉBERT, Antoine Auguste Ernest. *French School.*

Born at Grenoble, 1817. Pupil of David d'Angers and Paul Delaroche. After winning the *Prix de Rome* in 1839, his father consented to his following an artistic career. He made repeated visits to Italy His style is poetical,

but often too sentimental. Medals: first class, 1851 and 1855; second class, 1867. Legion of Honor, 1853; Officer, 1867; Commander, 1874; Member of the Institute of France, 1874; Director of the French School of Art in Rome from 1867 to 1873, and again in 1885 to 1892. Medal of Honor, 1895.

401 *A GIRL'S HEAD.*

A classical shadowy head of a girl in profile is relieved against a background of green foliage.

Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887. On canvas, 18 H.; 14 W.

HEEM, Jan Davidsz de. *Dutch School.*

Born at Utrecht, 1606; died at Antwerp, 1683–84. The best painter of flowers and fruits, etc., of the school to which he belonged. He also excelled in representing glass or crystal. His works are very valuable. The two finest are in the Berlin and Vienna Galleries. Others are at The Hague and Amsterdam Museums, and in the Louvre. The Dresden and Cassel Galleries also have fine pictures by de Heem.

45 *STILL-LIFE.*

A table is partially covered with dark olive green drapery on which are a large glass of white wine with some curled lemon-peel drooping over the edge of the glass, oysters opened in their shells, pieces of lemon, and a bunch of white grapes.

Purchased by the Museum, 1871. Signed. On panel, 9½ H.; 7½ W.

HELLQUIST, C. G. *Swedish School.*

Born at Kungsör, 1851; died in the Bavarian Highlands, Nov. 20, 1890. He was the son of a poor shoemaker at Kungsör, on Lake Malar. In the eleventh year of his age he was sent to Stockholm and apprenticed to a scene painter, Ahlgrenson, and in 1864 entered a class in the Royal Academy, supporting himself by illustrating while pursuing his studies; meanwhile he painted several pictures representing mythological and historical subjects, such as "Asa Thor's Contest with the Giants," "The Finding of Moses," and "The Finding of the Body of Gustavus Adolphus." In 1875, for his painting "Gustavus Vasa Discovers the Treason of the Bishops," he received the Academical prize, the great medal and a traveling stipend extending over five years. He made a journey through Sweden, Norway, and Gothland, on foot, filling his sketch-book with materials for future use. He then visited Paris and the principal cities of Germany, settling down at Munich as the pupil of Wilhelm Diez. Returning to Paris, he painted important works which were exhibited at the Munich International Exhibition of 1879. In all of his historical and *genre* pictures he adhered to the style and mannerisms illustrated in the example of his work here exhibited.

638 *PETER SONNAVATER AND MASTER KNUT'S OPPROBRIOUS ENTRY INTO STOCKHOLM, IN 1526.*

(These two Swedish Bishops had sought refuge after their unsuccessful rebellion in Delame, against Gustavus I, with the Archbishop Olaf, in Tronheim; but the latter treacherously betrayed them to the King's servants, who, dressing them in rags, and putting a crown of straw on Sonnavater's head, and a mitre of birch-bark on Knut's, mounted them on starving horses and brought them through Upsala to Stockholm in a Shrove-tide procession, amidst jeers and insults. They were led to the market-place, and, after drinking to the executioner's health, were broken on the wheel). Dated, 1870

Gift of MR. W. H. OSBORN, 1880. Signed and dated, 1879. On canvas, 65½ H.; 92 W.

HELST, Bartholomeus van der. *Dutch School.*

Born at Haarlem, 1613; died at Amsterdam, 1670. One of the most renowned Dutch portrait painters. Sir Joshua Reynolds said of his picture painted to celebrate the peace of Westphalia, and representing an Archery Festival, "This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." His principal works are in the Gallery and in the new *Hôtel-de-Ville*, at Amsterdam. In the Louvre, is a small replica of one of his finest works, and is considered superior to the large picture, which is in Amsterdam.

54 *PORTRAIT OF A DUTCH BURGOMASTER.*

Bust, life-size, face three-quarters to the right, dark brown hair, slight mustache and goatee. He is dressed in a black coat buttoned close, and a broad white linen collar.

Purchased by the Museum, 1871.
Signed and dated, 1647. On canvas, 25½ H.; 20½ W.

A lady standing behind a table in décolleté gown with loose white sleeves and flowing drapery is tuning a guitar. On the table are a violoncello, sheets of music, books, and a red velvet cushion; in the background at the right of the spectator is a bit of landscape with a sunny sky and architecture at the left.

Purchased by the Museum, 1871. Signed and dated, 1662. On canvas, 53½ H.; 43 W.

236 *PORTRAIT OF JEAN VAN MALE.*

Half-length, standing with the face and figure turned to the right. In the left hand pendant at his side, is a pair of gloves; the right rests upon a table and is toying with the chain of a watch. His gown is of black silk with white sleeves, and fluted lace cuffs; a white lace collar with tassels is at the neck, and abundant dark hair falls over his shoulders. A brilliant gray sky, a heavy landscape, and a large column form the background.

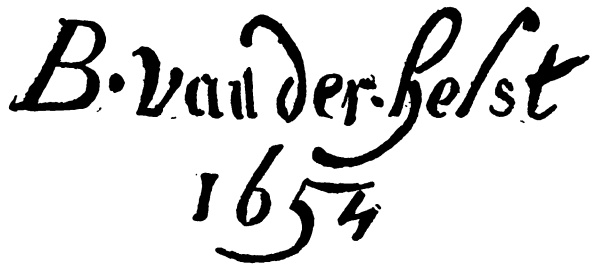
A nobleman and "échevin de Bruges." This picture is a precious record of the best period of this master's genius. It was painted for, and belonged to, the Van Male family up to 1878, from whom it passed into the possession of M. J. L. Menke, of Antwerp, and was purchased from Mr. Menke by Mr. Henry G. Marquand in 1900.

Inscription on the back of the canvas:

"*Portrait de Jean Van Male qui épousa le* 4 *juin* 1637 *Josine de But fille d'Armond et Josine de But, petite-fille de Guillaume échevin de Bruges né en* 1570 *et de Livia Breydel arrière-petite-fille de Guillaume aussi échevin de Bruges et d'Ag..... de Mett....gand qu'il épousa en* 1569."

Gift of Mr. Henry G. Marquand, 1900.

Signed and dated, 1654. On canvas, 50 H.; 41 W.



HENNER, Jean Jacques. *French School.*

Born at Bernwiller, 1829; died at Paris, July 23, 1905. Pupil of Drölling and Picot. Prize of Rome, 1858. Medals: 1863, '65, '66. Legion of Honor, 1873. Officer of the Legion of Honor, 1878. Medal, *Exposition Universelle* 1878. Member of the Institute, 1889.

390 *A BATHER.*

Sitting on the bank of a stream with her back to the spectator, is a young girl with bright auburn hair; her nude figure in strong light is relieved against a group of trees.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Painted to order. Signed. On canvas, 37 H.; 28 W.

566 *MARY MAGDALEN AT THE TOMB OF OUR SAVIOUR.*

She is kneeling at the entrance to the tomb with her face turned from the spectator. The semi-nude figure reclines against the rocky entrance to the cave and the folded hands rest upon her lap, light blue drapery covers the lower limbs, but not the bare feet.

Bequeathed by Miss S. M. Hitchcock, 1891.
Signed and dated, 1880. On canvas, 47 H.; 36 W.

HENNINGS, J. F. *Munich School.*

Born in Prussia, 1839. Pupil of Oswald Achenbach, at Düsseldorf. He has resided at Munich since 1857. Traveled through Italy, the Tyrol, and Bavaria. His picture, "A Moonlight Night" (Salzburg and Regensburg), was sold at the Paris Salon; others of his paintings are in public and private galleries at Rome, Dresden, and New York.

379 *HEIDELBERG BY MOONLIGHT.*

The full moon in a mass of light fleecy clouds has risen over the city of Heidelberg illuminating the river below, where fishermen in a boat are drawing a net; the glimmer of lights comes from the houses, and horses and men are moving mysteriously about in the shadowy foreground.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Berlin. Signed. On canvas, 40 H.; 70 W.

HERRMANN-LÉON, Charles. *French School.*

Born at Havre, France, 1844. Pupil of Théodore Rousseau and Eugène Fromentin. Medals: third class, 1873; second class, 1879; Legion of Honor, 1897. The Hunter is a portrait of the artist painted at the age of thirty-four, and, as stated by himself, a very exact likeness.

591 *THE HUNTER.*

"The Hunter" stands at full length with his left gloved hand resting upon his hip, and his right arm outstretched, the hand clasping the barrel of a long gun the butt of which rests upon the ground. He wears a cavalier's hat with plumes, a gray doublet, sleeves of purple silk, and high top gray hunting boots. Two white spotted hounds stand before him, and another lies on the ground by his side. The figure is relieved against a group of dark trees, a cloudy sky and shadowy distant landscape.

Gift of Mrs. Edward P. Kennard, *née* Wilhelmina Schaus, 1887.
Signed and dated, 1877. On canvas, 84 H.; 58 W.

HILDEBRANDT, Eduard. *German School.*

Born at Dantzic, 1818; died at Berlin, 1868. Landscape and marine painter. Pupil, in Berlin, of Krause, and in 1841–43, in Paris, of Isabey. Visited, in 1840, Denmark, Norway, and Great Britain; in 1843–44, Brazil; in 1847–49, England, Scotland, Spain, and the Canary Islands; in 1851, Italy, Egypt, Palestine, Turkey, Greece, and the Sahara; in 1853, Switzerland, Tyrol, and Upper Italy; and in 1856, the Arctic Ocean. Went around the world in 1862–64, and brought home 400 water colors, which, when exhibited in London in 1866, attracted much attention. In 1853 he was made professor, and in 1855 member of the Berlin Academy.

518 *THE BAY OF NAPLES.*

Lent by Mrs. Israel Corse. On canvas, 20 H.; 26 W.

HOFFER, F. *French School.*

Pupil of Thos. Couture.

652 *DECADENCE OF ROME.*

A copy of the large picture by Couture now in the Louvre, in Paris; painted about 1850, and retouched by Couture himself.

Gift of Mr. L. P. Everard, 1880. On canvas, 50 H.; 83½ W.

HOGARTH, William. *English School.*

Born at London, 1697; died there, 1764. He was apprenticed at an early age to a silver plate engraver, and when twenty-three years old set up in business on his own account. Amongst other works of the kind he engraved twelve plates for Butler's "Hudibras." He entered the school of Sir James Thornhill, Serjeant-painter to the king, whose daughter he married clandestinely in 1729. The work which first established his fame was the series of the "Harlot's Progress," which was immediately followed by the "Rake's Progress," now in the Soane Museum. These works are similar in scope and design to the "Marriage à la Mode" series purchased from the Angerstein collection by the National Gallery, London, 1824. The engravings made by Hogarth from these pictures brought him both money and fame.

227 *MISS RICH BUILDING A HOUSE OF CARDS.*

Seated at a table, building a house of cards, is a girl about ten years of age. She is dressed in white and wears a white cap upon her head. The background is light gray.

From the collection of C. H. Hawkins; engraved in 1786 by M. Knight.

Gift of Mr. Henry G. Marquand, 1890. On canvas, 29½ H.; 24½ W.

HOLBEIN, Hans (the Younger). (?) *German School.*

Born at Augsburg, probably in the year 1497; died at London, 1543.

A drawing of the year 1509 is the earliest known work of this painter. He was instructed by his father. About 1516 he removed to Basle. The

works which have been ascribed to him in that city are innumerable. In 1517 he was called to Lucerne to decorate a house, which was still in existence in 1824; in 1519 he entered the Guild of Painters at Basle, and formed his friendship with Boniface Amerbach. Holbein's portrait of this friend is one of his very best; the "Fountain of Life," now at Lisbon, in the palace of the King of Portugal, was also painted this year. In 1521 he decorated the Rathaüs or Town Hall. It was at this time that he painted a portrait of Erasmus; a life-size picture of "Christ lying in the Tomb," and "Holbein's wife and children," representing Franz, the son of the widow Schmid, whom he married, and his own son Philip. The mother is a coarse-looking, unattractive woman. It is said that Holbein was driven from Basle by his wife's temper, but that he contributed to her support at all times.

His "Madonna," at Darmstadt (the better known copy of which is at Dresden), is one of the great religious pictures of the world. Soon after its completion Holbein went to England, bearing a letter of introduction from Erasmus to Sir Thomas More, who at once received him with kindness. 1527 was the year in which Henry VIII fell in love with Anne Boleyn. This was the first year of Holbein's occupation in England, but he does not appear to have entered the King's service until after 1530. In the meantime he painted Sir Thomas More's family and friends, among them, Archbishop Warham and Sir Henry Gilford both fine and important pictures. In 1528 he painted Sir Thomas and John Godsalve, on the same panel, now at Dresden; and the astronomer, Kratzer, now in the Louvre. Holbein returned to Basle in 1530, and completed the frescos in the Town House. This being done, he returned to England. The superb portrait of George Gyzen, at Berlin, was painted in 1532. After 1533 Holbein rarely dated his pictures, and there is no authentic portrait by him of Anne Boleyn, or her daughter, the Princess Elizabeth, although Holbein painted many portraits of the Royal family.

231 *PORTRAIT OF ARCHBISHOP CRANMER.*

Wearing a long forked beard, and clad in a black fur-trimmed gown, with a black cap on his head, he is standing behind a table covered with green cloth, on which are an hour glass, a book, and a sheet of paper on which is inscribed in finely formed characters the Latin version of the fifth chapter of 2d Corinthians. On the seal is a coat-of-arms, with a Bishop's or Archbishop's crozier; behind it, the armorial bearings, although somewhat indistinct from the small size of the seal, are obviously those of Cranmer, impaling the Episcopal Arms of the See of Canterbury. The date, 1539, is painted in the left-hand lower corner of the picture. From the collection of Mr. Jesse of Bathofarn Park, Ruthin, North Wales.

Gift of Mr. Henry G. Marquand, 1890. Dated, 1539. On panel, 46¼ H.; 34¼ W.

HONDIUS, Abraham. *Dutch School.*

Born at Rotterdam, before 1638; died at London, 1695. He lived many years in England. His favorite subjects were dogs. He acquired a good reputation, but his pictures are open to grave criticism. His drawing is incorrect, and his color not pleasing. His very rare etchings do him more honor as an artist than his paintings.

85 *WILD BOAR HUNTING.*

Beneath a clear sky in a thickly wooded landscape a wild boar at the end of the chase is making its last effort to escape. The huntsmen, one mounted, the other afoot, are urging the pack of hounds which surround their victim to complete their task; two of the hounds have been killed and lie dead at the feet of the boar.

Purchased by the Museum, 1871. On canvas, 12½ H.; 17½ W.

HOOCH (Hoogh), Pieter de. *Dutch School.*

Born at Utrecht, 1630; died at Amsterdam, probably shortly after 1677. *Genre* painter. Formed himself under the influence of Karel Fabritius and Rembrandt. Worked at Delft, where he entered the Guild in 1655, perhaps also at Haarlem.

One of the most original artists of the Dutch School. He painted court-yard scenes and interiors with figures; in the latter he usually represented two rooms, one of which was flooded with sunlight; in these effects he is unequaled.

302 *DUTCH INTERIOR.*

A woman with a dish of fruit in her lap is seated by an open casement window. At the left, is a child dressed in a dark skirt and red waist who has just entered the room through a doorway and bears in her right hand a flagon of wine, and in her left an empty glass on a salver.

Gift of Mr. George A. Hearn, 1893. On panel, 21 H.; 26 W.

HOOGSTRATEN, Samuel van. *Dutch School.*

Born at Dordrecht, 1627; died there, 1678. He was a pupil of his father, Theodore van Hoogstraaten, and afterwards of Rembrandt, at Amsterdam. He occasionally painted landscapes and still-life, but his greatest successes were in portraits, which he at first executed in the dark and vigorous style of Rembrandt, but afterwards changed to a more clear and agreeable manner, much to the advantage of his immediate popularity, but not of his permanent fame.

228 *PORTRAIT OF A GENTLEMAN AND LADY.*

Each about thirty-five years of age, seated at a table covered with red tapestry. The man, wearing a soft ruff and black habit, is turned to the left, looking to the front, his left arm thrown over the back of his chair. The right hand resting on the table holds a string of pearls; head uncovered, hair light brown, with close cut beard. The lady is seen in front view, wearing a close white linen cap, a stiff ruff, cuffs, and brown dress; her hands hold an open book which rests upon the table. Purchased from M. Sedelmeyer, Paris.

Gift of Mr. Henry G. Marquand, 1888.
Signed and dated, 1642. On canvas, 45½ H.; 35½ W.

HOPPNER, John, R.A. *English School.*

Born at Whitechapel, London, April 4, 1758; died there, January 23, 1810. When young was a chorister in the Royal Chapel, but in 1775 became a pupil of the Royal Academy, and, by the patronage of the Prince of Wales, became a fashionable portrait painter, finding a rival only in Lawrence. The Prince and the Duke and Duchess of York were among his sitters. Became in 1793 an A.R.A., and in 1795 R.A.

290 *PORTRAIT OF A LADY.* (Known as the Lady with the Coral Necklace).

Bust, life-size. Portrait of a lady, front view, she wears a white décolleté gown, and a turban wound loosely about her head falls over her right shoulder. A coral necklace is about her throat, and a black lace mantle lies across her lap. The background is a golden brown.

Gift of Mr. George A. Hearn, 1896. On canvas, 28½ H.; 23½ W.

336 *SARAH FRANKLIN BACHE.*

Daughter of Benjamin Franklin and wife of Richard Bache, the first Postmaster-General of the United States.

The head is turned slightly to the left and her blonde hair mixed with gray falls back in waves to the white head dress, and down to the broad white scarf about her shoulders. Her large dark eyes look complacently out of the picture. The background is warm gray.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund for her collection, 1901. On canvas, 29½ H.; 24½ W.

HOREMANS, Jan Jozef (the Younger). *Flemish School.*

Born at Antwerp, 1714; died after 1790. There were two artists by this name, father and son. They painted similar subjects, conversation pieces. The characters in the pictures of the father were usually peasants. while those of the son were from the higher walks of life. Their works are not uncommon in England, and are in the Antwerp Museum, and the Cassel and Dresden Galleries.

61 *RETURNING FROM THE HUNT.*

At the left of the picture there are some small trees, near which a group of ladies and gentlemen with flowers and fruit are welcoming a friend who has just ridden up; further on a falconer holds his bird, and another man is watering some plants; in the middle ground a merry group are blowing soap bubbles. Hawks and falcons are flying over an undulating country with a castle and mountains in the distance.

Purchased by the Museum, 1871.
Signed and dated, 1761. On canvas, 111½ H.; 97½ W.

17 *SPRING.*

At the stoop of a tall gray mansion is a group of ladies and gentlemen, two of whom are engaged with flageolet and violoncello; others have bouquets of spring flowers; at the left in the shadow of some cottages a merry dance around a May-pole is going on; the tea-table at the right bespeaks the hospitality of the host; and at the left an old hen in a wicker basket with her brood of chickens, and birds mating on the gabled roofs tell the story of spring.

Purchased by the Museum, 1871. Signed. On canvas, 112 H.; 69 W.

18 *SUMMER.*

Seated around a table in the open air at the base of a tall brick house the landlord of the manor and his friends are being served with refreshments; a farmer with a pitchfork over his shoulder stands near the group. In the middle distance two reapers are cutting the rich, ripe, grain and a loaded wagon is being drawn from the field with a man astride the horse; a woman stalks along the road beside the man. The village church stands prominently in view and three small trees rise against a summer sky. A strutting turkey-gobbler is in the right-hand lower corner and, above, the pigeons are flying about.

Purchased by the Museum, 1871. Signed. On canvas, 111½ H.; 70½ W.

28 *AUTUMN.*

Grouped at the side of a cottage are three men, two of whom have just returned from the hunt, and two ladies, one stooping over a basket of grouse, the other turned admiringly to the men who have bagged the game which lies at their feet; at a short distance to the left a young man in a red coat is endeavoring to embrace a not too willing maid; in the field beyond harvesters are at work; and a deer-hound is a prominent figure in the lower left-hand corner of the picture.

Purchased by the Museum, 1871. Signed and dated. On canvas, 112 H.; 65½ W.

29 *WINTER.*

Near the entrance to an old gabled brick house hangs a dressed hog which has been hung up to dry. The master stands viewing it with evident satisfaction while a boy is blowing up the bladder and a woman at the left is washing the liver in a pail of water. Other figures are there, and a leafless tree stands at the corner of the house beyond which is a frozen canal where people are enjoying the winter sport.

Purchased by the Museum, 1871. On canvas, 112 H.; 65 W.

62 *THE HORSE POND.*

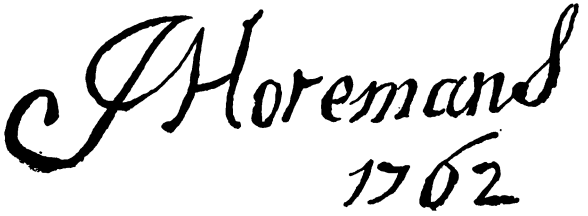
Three horses on the brink of a pond are about to enter the water, but one of them rears and curves to the right. Two other horses are swimming about in the pond.

Purchased by the Museum, 1871. On canvas, 59 H.; 44½ W.

14 *THE FISH MARKET.*

Scattered upon the sandy beach with their fish about them the market-men and women are plying their vocation. Tents with flying flags, buildings, and a lighthouse tower are at the right of the spectator, and beyond are some shipping and headlands which encircle a harbor that reflects the light stratus clouds and tints of blue from the sky above.

Purchased by the Museum, 1871.
Signed and dated, 1762. On canvas, 111 H.; 106 W.



HOVENDEN, Thomas. *American School.*

Born at Dunmanway, County Cork, Ireland, December 28, 1840; died, 1895. Studied in the Cork School of Design. Came to New York in 1863, and entered the school of the N.A.D. In 1874 went to Paris, where he studied under Cabanel, returning to the United States in 1880. Elected A.N.A. 1881; N.A. in 1882. He was also a member of the Philadelphia Society of Artists, American Water Color, American Artists' Societies, and the Artists' Fund. Mr. Hovenden was run over and instantly killed by a railway train while he was endeavoring to save a child, at the town of Plymouth Meeting, Pa., where he lived.

193 *LAST MOMENTS OF JOHN BROWN.*

A distinguished champion of liberty; born at Torrington, Conn., in May, 1800. His father removed to Ohio in 1805. From the age of fifteen to twenty he worked at the trade of tanner and currier. According to Redpath, he conceived in 1839 the idea of becoming a liberator of the Southern slaves. He was a devout member of the Congregational Church, and a man of strict moral character, unflinching courage, and intense earnestness. He emigrated to Kansas in 1855, where he took an active part in the contest with the pro-slavery party. In August, 1856, he gained some advantages at Ossawatomie over a band of Missourians who had invaded Kansas, and were ten times more numerous than his own company. In May, 1859, he called a secret convention of the friends of freedom, which met at Chatham, in Canada, organized an invasion of Virginia for the purpose of liberating the slaves, and adopted a constitution. In the following July he rented a farmhouse about six miles from Harper's Ferry, and collected there a supply of pikes, guns, etc. On the night of October 16, 1859, aided by about twenty men, he surprised Harper's Ferry, seized the arsenal and armory, and took over forty prisoners. About noon on the 17th the party of Brown was attacked by the Virginia militia. After two of his sons and nearly all of his men had been killed, and he himself had been wounded in several places, he was captured. "Enemies and friends," says Redpath, "were equally amazed at the carriage and sayings of the wounded warrior." He was tried in November, and hung at Charleston, Virginia, on the 2d of December, 1859. He met his death with serene composure. He was twice married, and had twenty children.

Painted to the Order of MR. ROBINS BATTELL, 1881.

Gift of his daughter and her husband, MR. and MRS. CARL STOECKLE, 1897.
Signed and dated, 1881. On canvas, 76 H.; 62 W.

573 *"JERUSALEM THE GOLDEN."*

The light from a lamp standing on a table falls full upon the face and figure of a convalescent young lady who, dressed in light fabrics, reclines in a large armchair upholstered with red tapestry. Her right hand is upon the arm of the chair, and the other which holds a handkerchief, rests upon a table at the left. A young man sits by her side with folded hands listening to the hymn "Jerusalem the Golden," which a young lady who is sitting in deep shadow at the right is playing upon the piano.

Gift of MRS. HELEN C. HOVENDEN, 1895. On canvas, 29 H.; 39½ W.

HUBNER, Karl Wilhelm. *Düsseldorf School.*

Born at Königsberg, 1814; died at Düsseldorf, 1879. Pupil in Königsberg, of I. Wolf, and from 1839–41, at Düsseldorf Academy, under Sohn and Schadow. Established his reputation by painting subjects relating to

the social problems of the day. Member of the Amsterdam and Philadelphia Academies. Visited America in 1874–75. He was one of the most active founders, in 1844, of the Düsseldorf Union of Artists for Mutual Aid, and in 1848, of the Malkasten, to which he gave his name.

629 *THE POACHER'S DEATH.*

The wounded poacher and his son are in the immediate foreground making a superhuman effort to reach their cabin which is built in the side of a limestone ledge. The terrified son with his right arm supporting his father and his left extended to the latch of the door is straining every nerve and muscle to drag his father to safety; but the waning strength, pallid face and glassy eyes denote a fatal wound. The father presses his right hand to the back of his neck where the bullet entered, and with his left grasps the shoulder of his son for support. Upon a white horse, at the edge of the wood, with the game-keeper who fired the fatal shot, is the lord of the estate. A large hound is springing up in a field of ripe grain, and nearby lie a dead boar and the poacher's gun.

Gift of Mr. D. H. McAlpin, 1888.
Signed and dated, 1846. On canvas, 38 H.; 53 W.

HUGHTENBURGH (Hugtenburch), Jan van. *Dutch School.*

Born at Haarlem, 1646; died at Amsterdam, 1733. He studied under Thomas Wijck, but especially under Van der Meulen at Paris. Visited Rome and returned to Holland in 1670. He painted landscapes, hunts, and battle pieces. The latter are his best works. About 1708 he received commissions from Duke Eugène de Savoie, and an excellent picture of Hendrik Casimir II, Prince of Nassau, on horseback, is in The Hague Gallery; others are in the Louvre and Amsterdam Museums. His *chef-d'œuvre*, the "Siege of Namur," is in the Vienna Gallery. He had good inventive powers, drew correctly, and had facility of execution, but his color was not equal to his other qualities.

4 *REPOSE AFTER THE HUNT.*

There is a broad open landscape with small trees. The spoils of the chase lie in the immediate foreground, and standing near by are three horses with a groom at their heads; one is white, the others dark bay. Beyond at the left are a group of merry people and a couple leading off in a dance; near these are two mounted hunters, a coach, and a table where refreshments are being served. At the right are other figures and in the middle distance is a field of ripe grain being harvested. Beyond this are the rolling hills and farm-lands; above is a bright blue sky with light floating clouds.

Purchased by the Museum, 1871. On canvas, 20¼ H.; 26¼ W.

53 *A SIEGE.*

Beneath a tree at the right in front of a tent from which a banner is floating, are some horsemen, four of whom are mounted, while three others are in the act of mounting. One soldier is sounding his trumpet, another beats the kettle drums, a third standing vigorously sounds his horn, while the fourth listlessly holds his horn in his lap. A white horse is in the center of the group. At the left a mother sits nursing her babe, while two men at a cask are drinking wine, and a third stands near by smoking a long clay pipe. Tents and portions of an army lead off into the middle ground, and from

out the distant smoke of battle rises a hill with vapory indications of a rampart and outlying forts.

Purchased by the Museum, 1871. Signed. On canvas, 23 H.; 33 W.

HUNTINGTON, Daniel. *American School.*

Born at New York, 1816; died there, 1906. Educated at Hamilton College. Pupil of Prof. S. F. B. Morse, and of G. P. Ferrero, Rome. Exhibited first in 1836, at the National Academy of Design N. Y. Elected Associate in 1838, and Academician in 1840. President from 1862 to 1869, and from 1877 to 1891.

202 *"MERCY'S DREAM."*

"Christiana said to Mercy:—What was the matter that you did laugh in your sleep to-night? I suppose you were in a dream.

"Mercy—I was a-dreamed that I sat all alone in a solitary place, and was bemoaning of the hardness of my heart . . . . Methought I looked up, and saw one coming with wings towards me. So he came directly to me, and said, 'Mercy, what aileth thee?' Now when he had heard me make my complaint, he said, 'Peace be to thee'; . . . . and he put a beautiful crown upon my head. Then he took me by the hand, and said, 'Mercy, come after me.' So he went up, and I followed, till we came to a golden Gate. Then he knocked; and when they within had opened, the Man went in, and I followed him up to a throne upon which One sat; and he said to me, '*Welcome, daughter.*' The place looked bright and twinkling like stars, or rather like the sun. . . ."—(*Bunyan's Pilgrim's Progress.*)

Painted in London in 1858. Signed and dated, 1858. On canvas, 83 H.; 65 W.
Gift of the Artist, 1897.

418 *PORTRAIT OF JOHN DAVID WOLFE.*

The father of Miss Catharine Lorillard Wolfe. He is seated in a large arm-chair with the figure turned to the left and the face to the front. The dark eyes look steadily forward from beneath a heavy brow. His dark brown hair, silvery beard and olive complexion are relieved against a cool gray ground. He is dressed in black and holds an open book in his right hand.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1876. On canvas, 43 H.; 37 W.

634 *PORTRAIT OF WILLIAM C. PRIME,* First Vice-President of the Museum.

Seated in a large arm-chair with the face and figure turned to the left of the spectator. The eyes look frankly and pleasantly out of the picture. He has slight gray hair and a full gray beard. Before him is a table with papers and two large volumes, one lying upon the other; the thumb and forefinger of the right hand hold the upturned corner of a leaf of the open book. The left hand rests upon an arm of the chair. His coat is brown velvet and the trousers are gray. The background is gray and warm in tone shading to light on the panels at the left.

Given by the Trustees, 1892. Signed and dated, 1892. On canvas, 53 H.; 43 W.

212 *PORTRAIT OF CYRUS W. FIELD.*

Dressed in a heavy fur-trimmed coat with the head turned sharply to the right. His clear gray eyes, gray beard, and iron-gray hair indicate great individuality and strength of character. The background is gray and cloudy.

Gift of Mr. Cyrus W. Field, 1892.
Signed and dated, 1879. On canvas, 30 H.; 25 W.

634 *PORTRAIT OF MRS. ELIZABETH U. COLES.*

Standing, with the figure turned to the left, and the face to the front. The fingers of the right hand touch lightly the back of a chair, the left clasps the folds of her white silk gown. The background is cool gray.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1872. On canvas, 53½ H.; 37½ W.

HUYSMANS, Cornelis. (Called Huysmans of Mechlin, also Houseman.) *Flemish School.*

Born at Antwerp, 1648; died at Mechlin, 1727. Landscape painter. Pupil of Kasper de Witte, at Antwerp, and of Jacques d'Arthois, at Brussels, whence he went to Mechlin. Van der Meulen tried in vain to attract him to the Court of Louis XIV, but persuaded him to paint backgrounds for his "Environs of Luxembourg and Dinant," now in the Louvre.

37 *ITALIAN LANDSCAPE.*

View down the glen of a thickly wooded landscape, in the foreground of which at the left there are some cattle grazing attended by a little girl. A woman and three men are at the right. There are some large trees which overhang a blue sky flecked with light fleecy clouds.

Purchased by the Museum, 1871. On canvas, 24¼ H.; 30¼ W.

320 *LANDSCAPE WITH FIGURES.*

Lent by Mr. George A. Hearn. On canvas, 21½ H.; 30½ W.

INGHAM, Charles Cromwell. *American School.*

Born at Dublin, Ireland, 1796; died at New York, 1863. Pupil of Dublin Academy. Figure and portrait painter. He came to th United States in 1817.

205 *THE FLOWER GIRL.*

Half-length, standing, face and figure to the front. She holds a potted fuchsia in her right hand, and a basket full of flowers on her left arm. On her head is a black hood, and the dress is light yellowish gray. Landscape background.

Gift of Mr. William Church Osborn, 1902.
Signed and dated, 1846. On panel, 35½ H.; 28½ W.

INMAN, HENRY. *American School.*

Born at Utica, N. Y., October 20, 1801; died, New York, January 17, 1846. Portrait, landscape, and *genre* painter; pupil of John W. Jarvis. In 1844 visited England, where he painted the portraits of Wadsworth, Dr. John Chalmers, Lord Chancellor Cottenham, Macaulay, and other noted men; among his American portraits are Bishop White and Chief Justice Marshall. At the time of his death, Inman was engaged on a series of historical pictures for the Capitol at Washington.

198 *PORTRAIT OF MARTIN VAN BUREN.* Eighth President of the United States.

Bust, life-size, face and figure slightly to the left; the eyes, clear and bright, look directly into those of the spectator. Costume black, background dark gray.

Gift of MRS. JACOB H. LAZARUS, 1893. On canvas, 29⅛ H.; 24¼ W.

218 *THE YOUNG FISHERMAN.*

Barefooted and bareheaded, with a white shirt thrown open at the chest, stands the young fisherman with a fishpole in his right hand, and the other raised to the branch of a tree. Thick woods are behind, and a glint of water on a stream, with a streak of blue sky make the background of the picture.

Gift of MR. S. P. AVERY, 1895. On panel, 13 H.; 9¼ W.

INNESS, George. *American School.*

Born at Newburg, N. Y., 1825; died, 1894. Pupil of Regis Gignoux. 1868. In Italy, 1871–75. His pictures resemble the works of other artists in nothing. He was erratic, but possessed with a deep love and devotion to nature. The ideal and poetic sentiment was ever uppermost in his mind, and no creation of his was without the stamp of his remarkable individuality. In his later works he attained an excellence which placed him in the front rank of the best landscape painters of the world. Member of the National Academy of Design.

280 *PEACE AND PLENTY.*

In the foreground a field of grain is being harvested; skirting this is a group of New England elms, and beyond in the middle distance broad farmlands spread out on either side of a river which flows through the center of the picture to the long low-lying hill where farm houses dot the way. The glow of the declining sun fills the air with sunshine.

Gift of MR. GEORGE A. HEARN, 1894.
Signed and dated, 1865. On canvas, 77 H.; 112 W.

561 *EVENING.*

A New England farm with a growth of large oak trees at the left and open fields at the right. In the middle distance there is a farm house and blue hills are beyond. Sheep and cattle wend their homeward way over a small stone bridge in the foreground.

Gift of MR. GEORGE I. SENEY, 1887.
Signed and dated, 1863. On canvas, 48 H.; 78 W.

137 *A PASSING STORM.*

Lent by MRS. FREDERICK BUTTERFIELD. On canvas, 28 H.; 43 W.

150 *AUTUMN OAKS.*

A dark shadow crosses the foreground; and at the right, nearby, there are a group of large, red oaks and some cattle, and beyond, the open fields and woody landscape, with a cold, cloudy sky above.

Gift of MR. GEORGE I. SENEY, 1887. Signed. On canvas, 20 H.; 29½ W.

132 *THE DELAWARE VALLEY.*

Beyond a verdant valley a passing shower leaves its straggling clouds over the distant hills, at whose base is a stream of water which flows down

through the center of the picture in a winding course. Trees and farm-lands border the stream on either side, where there are houses and outbuildings, and rich ripe fields of grain being harvested. Near a cluster of trees at the left there is a load of grain being drawn by horses up the road into the foreground of the picture.

Purchased at the T. B. Clarke sale, February 17, 1899. On canvas, 21 H.; 30 W.
Gift of Several Gentlemen. Signed and dated, 1867.

120 *PINE GROVE OF THE BARBERINI VILLA, ALBANO, ITALY.*

A group of tall stone pines rises above an olive grove and reaches down the hill to the Villa Barberini; beyond is the broad Campagna fading away into the distant hills.

Gift of Mr. Lyman G. Bloomingdale, 1898.
Signed and dated, 1876. On canvas, 77½ H.; 115½ W.

IRWIN, Benoni. *American School.*

Born at Newmarket, Canada, June 29, 1840; died at South Coventry, Conn., August 25, 1896. Pupil of the N.A.D. and of Carolus Duran.

221 *PORTRAIT OF CHARLES H. FARNHAM.*

Bust, life-size. Face in profile.

Gift of Mrs. Benoni Irwin, 1897.
Signed and dated, 1882. On canvas, 23½ H.; 17½ W.

ISABEY, Eugène Louis Gabriel. *French School.*

Born at Paris, 1804; died there, 1886. Landscape and marine painter; son and pupil of Jean Baptiste Isabey. In 1830 he accompanied the expedition to Algiers as royal marine painter. Medals: first class, 1824, 1827, 1855; Legion of Honor, 1832; Officer, 1852.

397 *A BANQUET HALL.*

At the close of a feast where costly viands and choicest wines were served, the richly costumed host and guests are engaged in conversation; some still linger at the table, while others form in groups about the hall and enter the ante-chamber, where a large latticed window admits the golden light of the sun; upon all sides are rich tapestries, pictures, and ornate decorations, indications of the princely character of the feast.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Purchased in Paris. Signed and dated, 1873. On canvas, 28 H.; 36 W.

ISRAËLS, Jozef. *Dutch School.*

Born at Gröningen, 1824. Studied at Amsterdam and under Picot, at Paris. Resident of Amsterdam, and subsequently of The Hague, where he is now living. Medals at several exhibitions in Holland and other countries. Corresponding Member of the French Institute. Honorary Member of the Academies at The Hague, Antwerp, Edinburgh, and Munich. Knight of the Orders of the Dutch Lion, Francis Joseph of Austria, and Leopold of Belgium. Officer, Legion of Honor, Commander of the Orders of Orange, Nassau of Holland, of the Crown of Italy, of St. Michael of Bavaria, and of Friedrich of Würtemberg.

539 *THE BASHFUL SUITOR.*

A bashful youth and maiden are walking side by side over the cool damp meadow where the cattle graze. Cows are in the distant fields, and above are flickering silvery clouds which fill the evening sky.

Gift of Mr. George I. Seney, 1887. Signed. On canvas, 46 H.; 67 W.

637 *EXPECTATION.*

A young Holland woman typical of her class is sitting at full length with the face and figure turned slightly to the right. Her blonde hair creeps from beneath the frills of her close-fitting white cap down to her broad shoulders. Her head is inclined forward as she presses a needle through the linen garment folded over the forefinger of the left hand. The sturdy weather-beaten arms bare to the elbows and the warm violet gray sleeves melt into the subdued tone of the white 'kerchief which covers her bosom. The skirt is black and her bare feet are thrust into a pair of low wooden shoes. On a table at the right is a potted plant, and at the left are a large wicker basket, a workbox and some yarn.

Gift of Mr. George I. Seney, 1887. Signed. On canvas, 70½ H.; 52¼ W.

JACQUE, Charles Émile. *French School.*

Born at Paris, 1813; died, 1894. Animal and landscape painter, engraver, and etcher. When seventeen years old, he studied with a geographical engraver, but later on enlisted as a soldier and remained seven years in the army. He then resumed his engraving, and worked two years in England as a draughtsman on wood. He may be characterized as a rustic artist. He paints farmyard scenes with vigor, and excels in accurate knowledge of sheep and poultry, of which he is a fancier. By his truthful pictures of pigs he has earned the soubriquet of Le Raphael des Porceaux. Medals: third class, 1861, 1863; Medal, 1864; Legion of Honor, 1867.

453 *THE SHEEPFOLD.*

The bright sunlight breaks through a crude latticed gate illuminating a straw-covered floor. All around the shadowy sides of the fold are racks filled with grain upon which the sheep are feeding. At the right the sheep crowd around a boy in a blue blouse who is putting a bundle of grain into a rack, and overhead are the rough wooden beams which support the floor above.

Purchased from the income of the Catharine Lorillard Wolfe endowment fund, for her collection, from Mr. S. P. Avery, Jr., 1897.

Signed and dated, 1857. On panel, 18 H.; 36 W.

670 *SHEEP.*

Lent by Mr. Thomas P. Salter. On canvas, 4 H.; 6 W.

570 *LANDSCAPE WITH SHEEP.*

A shepherd in a blue blouse and his dog, accompanying a flock of sheep, are descending a low hill, a sturdy oak stands at the right beneath which are two sheep in the shadow. Beyond, over the hillside at the left, the dull gray cloudy sky breaks through a group of trees. The picture is gray and monotonous in color.

Gift of Mrs. Mary Goldenberg, 1899. Signed. On panel, 13 H.; 10 W.

JACQUET (Jean), Gustave. *French School.*

Born at Paris, 1846. *Genre* and portrait painter; pupil of Bouguereau. Medals: 1868; first class, 1875; third class, 1878; Legion of Honor, 1879. He began by painting military subjects of the sixteenth century. In 1867, his "Call To Arms" was purchased by Princess Mathilde, and in 1868, his "Sortie of the Army" was purchased by the Museum of Blois. During the Franco-German War, 1870, he served as "franctireur" in the Army of Paris. At the conclusion of that war he adopted a different style in Art, painting such subjects as the "Young Woman with the Sword," "Reverie," "The First Arrival." The "Minuet," 1880, was purchased by the Count of Fitzkievich. At that time he painted portraits of the Duchesses d'Uzés and de la Trémouille, and of many others of the nobility and society of France and England. Many of his more recent and better pictures are in New York and in Pittsburgh. He is especially known for his exquisite little heads of women, in the fashion of the eighteenth century.

361 *FEMALE HEAD.*

Bust, life-size. The face is turned sharply to the left, and the figure slightly to the right. She has blonde hair and wears white lace over her shoulders.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 21 H.; 17 W.

675 *REVERIE.*

Lent by Mr. Thomas P. Salter. On panel, 12½ H.; 9 W.

683 *STUDY OF A HEAD.*

Lent by Mrs. Frederick Butterfield. On panel, 12¼ H.; 9 W.

JAN-MONCHABLON, Ferdinand. *French School.*

Chatillon-sur-Saône, Vosges. Born in 1855. Pupil of Cabanel and of J. P. Laurens. Chevalier, Legion of Honor. A painter of landscape, mostly of the Vosges district, where he was born. In the earlier works of Jan-Monchablon there is a subtle delicacy of treatment and a completeness of finish, in which realism is carried to its extremest point; but in his more recent productions he retains his deep feeling for nature, and aims at a broader technique, a more intense coloring, and is striving to attain those qualities which give to the pictures of the old Dutch masters their peculiar charm.

672 *SUMMER LANDSCAPE.*

Lent by Mr. Thomas P. Salter. On canvas, 19 H.; 25 W.

JANSEN (Janssens); real name Cornelis-Janson van Ceulen. *Dutch School.*

Born at Amsterdam (?) 1594 (accepted date); died 1664 (?). First style thoroughly Dutch, afterwards mingled with Flemish influence, through Van Dyck, with whom he painted for eight years at Court of Charles I. Went to England in 1618, reign of James I, and remained until 1648, when he settled at Utrecht.

268 *PORTRAIT OF A LADY.*

She is looking directly at the spectator with the face and figure turned three-quarters to the right. Her luxuriant golden-brown hair is trimmed with pearls, and a double row of pearls encircles her neck. A close-fitting broad lace collar covers the shoulders, and the right hand is brought forward against the figure with the forefinger and thumb clasping a bit of ribbon attached to her black dress.

Gift of MR. HENRY G. MARQUAND, 1888.
Purchased in London in 1883. Bust. Signed. On canvas, 30¼ H.; 24¼ W.

JANSEN, Joseph. *Düsseldorf School.*

645 *LANDSCAPE.*

A rocky foreground with mountain pines are at the left of a glacier which reaches up the mountain gorge. Bare verdureless ledges on the mountain side rise into a cloudy sky.

Bequeathed by MRS. ELIZABETH U. COLES, 1892. Signed. On canvas, 52 H.; 73 W.

JEFFERSON, Joseph. *American School.*

A distinguished comedian. Born at Philadelphia, of a family of actors, 1829. Died at Palm Beach, Florida, April 24, 1905. In early youth he went upon the stage, and rapidly rose to a very high rank in his profession. Mr. Jefferson had devoted much of his leisure to the study of landscape painting, displaying marked ideality and sympathy with nature, and a brilliant individuality in technique.

152 *IDEAL LANDSCAPE.*

A thickly wooded landscape with tall trees at the left, and a rocky foreground through which the "silver brook pours the white cascade."

Gift of the Artist, 1897. Signed and dated, 1896. On canvas, 35 H.; 49 W.

JETTEL, Eugène. *Austrian School.*

Born March 20, 1845, at Janowitz (Moravia). Died at Trieste, 1901. Entered the Academy of Vienna and studied under Zimmerman. He traveled in Holland, in Italy, and in Hungary, and in 1873 went to Paris. Member of the Jury of Painting, *Exposition Universelle*, 1889. Gold Medal, first class, Munich, 1875; Grand Gold Medal, Vienna, 1877; Gold Medal, World's Columbia Exposition, Chicago, 1893; Gold Medals, Antwerp, 1893; and Dresden, 1897. Legion of Honor, 1889.

660 *A MARSH IN NORTH HOLLAND.*

The landscape is saturated with the moisture of the sea from the wet boggy foreground, where the water stands in pools to the small group of trees by a white cottage, near where the cattle graze on the border of a stream. The flat lands beyond are dotted with windmills which break the horizon line. The sunshine, in the bright clouds there, does not appear in the darker ones above, which give portent of coming rain.

Purchased by Prince Demidoff at the International Paris Exhibition of 1878. Purchased at the San Donato Sale of the Demidoff Collection. Gift of MR. CHARLES SEDELMEYER, of Paris, 1883.
Signed and dated, 1877. On canvas, 43 H.; 48 W.

JOHNSON, David. *American School.*

Born, New York, May 10, 1827. Landscape painter. Studied with J. F. Cropsey. Chiefly self-taught. Elected A.N.A., 1860; N.A., 1861.

139 *MONARCH OF THE MEADOW.*

Lent by Mr. Thomas P. Salter. On canvas, 18 H.; 25 W.

JOHNSON, Eastman. *American School.*

Born at Lovell, Maine, 1824. Died suddenly at New York, April 5, 1906. Studied at Düsseldorf, 1849–1851. Resided at The Hague four years. Returned from Europe and settled in New York, 1860. Member of the National Academy of Design, 1860.

148 *TWO MEN.*

Life-size, seated. Both figures are to the front with their faces turned towards each other in profile as if in animated conversation. The one at the right of the spectator resting his chin upon his right hand is Samuel W. Rowse, an artist of distinction, best known through his crayon portraits of children, although he painted in oil colors. The other man has his left hand extended with open palm, and his right, thrown back upon the hip. The background is a warm brown tone, with a cabinet in the center upon which is a small vase of flowers and other objects. The light enters the room from the left, illuminating the figures and rich oriental rugs which are upon the floor.

Gift of Mr. Robert Gordon, formerly a Trustee of the Museum, 1898.
Signed and dated, 1881. On canvas, 59½ H.; 77½ W.

97 *PORTRAIT OF SANFORD R. GIFFORD.*

A contemporaneous landscape painter whose works possess great delicacy in gradation, and loveliness in sentiment and color. Head and bust. The face is to the front with one half in deep shadow.

Gift of Mr. Richard Butler, 1888.
Signed and dated, 1880. On millboard, 32 H.; 26 W.

JONES, H. Bolton. *American School.*

Born at Baltimore, Maryland, 1848. Studied at Paris, 1876–'80. N.A., 1883. Bronze Medal, *Exposition Universelle*, Paris, 1889. Medal at World's Columbian Exposition, Chicago, 1893. Member of the Societies of American Artists and Painters in Pastel, and of the American Water-Color Society.

121 *SPRING.*

A stream of water reflecting the early budding trees which border its moss-covered banks flows through the right center of the picture to the immediate foreground. Over the meadows beyond is the bright green of springtime. The sky is a tender blue, flecked with light fleecy clouds.

Gift of Mr. George I. Seney, 1887. Signed. On canvas, 24 H.; 40 W.

155 *AUTUMN.*

Lent by Mr. Thomas P. Salter. On canvas, 9½ H.; 14 W.

JONGKIND, Johan Barthold. *Dutch School.*

Born at Latrop, Holland, 1822. Died, 1891. Marine and Landscape painter. Pupil in Paris of Isabey. Medal, third class, Paris, 1852.

316 *SUNSET ON THE SCHELDT.*

Lent by Mr. George A. Hearn. On canvas, 20½ H.; 28½ W.

JORDAENS, Jacob. *Flemish School.*

Born at Antwerp, 1593; died there, 1678. Pupil of Adam Van Noort, as was Rubens, he became the follower and half assistant of the latter. He married early in life the daughter of Van Noort, and never visited Italy. He was a master of great power. He painted a variety of subjects. Many of his sacred pictures are in the churches of Flanders and Brabant, but they are not his best works. His pictures vary much, according as he was interested or not in his subject. His color was fine, his *impasto* somewhat unequal, but he excelled in depth of *chiaroscuro*, and a "certain golden glow," in which he sometimes surpassed even Rubens. The "Holy Family," in this Gallery, is one of his best sacred pictures.

47 *THE VISIT OF ST. JOHN TO THE INFANT JESUS.*

In the center of the picture, with one foot resting upon the globe and the other upon the head of a serpent, which encircles the world, stands the Child Christ, supported by Mary, who extends her right hand to the infant St. John, who is seated upon the back of a lamb. St. Joseph, with one hand resting lightly over the back of a wicker chair, in which is seated St. Anne, leans gently forward in rapt attention. St. Elisabeth, a black mantle covering her head and draping her figure, supports the infant St. John, and back of this group stands St. Zacharias and the guardian angle with outspread wings.

Purchased by the Museum, 1871. On panel, 66 H.; 58½ W.

43 *THE PHILOSOPHERS.*

Two men, heroic in size, three-quarters length, stand behind a large globe; the one at the left of the spectator has his right hand extended as if in argument, the left being on the shoulder of his companion who is leaning forward with his right elbow on the globe and his hand to his cheek.

Gift of MRS. JANE L. MELVILLE, 1884. On canvas, 50 H.; 38 W.

JORIS, Cavaliere Pio. *Roman School.*

Born at Rome, 1843. Resides there. *Genre* and landscape painter; pupil of Academy of San Luca and of Fortuny. Visited Venice, Munich, and Paris in 1869, London in 1870, and Spain in 1871–72. President of the *Società di Acquarellisti* in Rome, Honorary Member of *Société Belge des Aquarellistes*, and of the *Société des Aquarellistes* of The Hague. Order of the Crown of Italy, Bavarian Order of St. Michael. Gold Medal, Munich, 1869; twelve medals in 1878, '81. Gold medal, Milan, 1893. The National Galleries of Rome, Budapest, and Stuttgart have pictures by this artist.

333 *ITALIAN COURTYARD AND FIGURES.*

Three women are sifting grain beneath a quaint wooden bridge which crosses the court above. A youth sits listlessly by in the warm sunshine.

Bequeathed by MISS CATHARINE LORILLARD WOLFE, 1887.
Signed. Water Color, 21 H.; 14 W.

JOUETT, Matthew Harris. *American School.*

Born in Fayette County, Ky., 1783. Died, Lexington, Ky., August 10, 1827. Portrait painter; educated a lawyer; served in the war of 1812, and at its close opened a studio in Lexington. In 1816, studied six months in Boston under Gilbert Stuart. He painted during his short career more than 300 por-

traits, including among his sitters many distinguished persons. His full-length portrait of Lafayette is in the Capitol at Frankfort, and a bust portrait of this illustrious man is owned by Mrs. Pauline Rhodes, Richmond, Ky.

181 *PORTRAIT OF JOHN GRIMES.* 1812.

All that is known of the subject of this picture is that, when a boy, he appeared in the city of Lexington, Ky., in search of employment, found it in a paint store, where he met Jouett, who first employed him to grind his colors, and subsequently took him to his studio and taught him to paint. About 1826, he went to Nashville, and opened a studio, painting many of the best citizens of that place, but went back to Lexington to die, in 1837.

Bust, life-size, face three-quarters to the right, eyes looking steadily to the front; hair light brown shading into a warm background; gray-brown coat with velvet collar.

Gift of Mrs. Sarah Bell Menefee, daughter of M. H. Jouett, Louisville, Ky., 1895.
On panel, 25 H.; 21¼ W.

KAEMMERER, Frederik Hendrik. *French School.*

Born at The Hague, in 1839; died at Paris, 1892. In 1865 he went to Paris but he always remained a Hollander. Landscape and *genre* painter; pupil of Gérôme, and the *École des Beaux-Arts.* Medal: second class, Paris *Salon,* 1874; Legion of Honor, 1889.

419 *STUDY OF A GIRL'S HEAD.*

Small cabinet size. The face is to the left in profile. A broad brimmed violet colored hat with a blue rosette adorns her head and a dull red cape is about her shoulders. In her right hand is an ivory fan.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 9 H.; 6 W.

KALF (Kalff), Willem. *Dutch School.*

Born at Amsterdam, 1621 or 1622; died there, 1693. A painter of still-life. Pupil of Hendrick Pot. He especially excelled in the representation of elegant vases and porcelain vessels. He sometimes painted kitchen pieces, with vegetables and cooking utensils as prominent features. The Louvre and the Amsterdam Museum have one picture each by this master.

5 *INTERIOR OF A DUTCH COTTAGE.*

An old woman holding the half of a pumpkin in her lap is seated in front of a fireplace where a few embers are smoldering on the hearth; upon an old chest at her side rest two dishes; and a basket full of vegetables and a group of the same are on the floor at her feet. A man in an obscure corner at the left is bending over a piece of furniture.

Purchased by the Museum, 1871. Signed. On canvas, 10¼ H.; 12¼ W.

KALF

KAULBACH, Friedrich August von. *German School.*

Born at Hanover, 1850. *Genre* and portrait painter. Son and pupil of Friedrich Kaulbach, then pupil at Nuremberg of Kreling; settled in Munich in 1872. Director of the Munich Academy, 1886. Member of Berlin Academy. Gold medal, Berlin, 1884; Bavarian Crown Order, 1885.

355 *GIRL'S HEAD.*

Bust, cabinet size. A German peasant girl with blonde hair; the figure is turned to the right and the face slightly to the left.
Purchased in Munich.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On wood, 12 H.; 9 W.

KAULBACH, Wilhelm von. *Munich School.*

Born at Arolsen, Westphalia, 1805; died at Munich, 1874. Pupil of Düsseldorf Academy under Cornelius whom he followed in 1825 to Munich, and continued his studies in the Academy there. Went to Rome in 1839, where he learned to paint. Was called to Berlin in 1847 to decorate the Treppenhaus (Staircase Hall) of the new Museum. Medal, 1855; Legion of Honor, 1835; Officer, 1867; Commander of the Order of Francis Joseph; Grand Commander of the Order of St. Michael; Director of the Munich Academy; Corresponding Member of the Institute of France.

450 *CRUSADERS BEFORE JERUSALEM.*

The intention of the artist was to express symbolically the idea that Christianity has become the triumphant religion of the universe. In the middle and extreme distance can be seen the city of Jerusalem with its domes and palaces, the crusaders' coveted goal; somewhat removed, some soldiers, a group of eminent knights, ecclesiastics, bishops, and crusade preachers contemplate the city from a hill-top; on another hill to the right can be seen the army of crusaders commanded by Godfrey of Bouillon, who holds uplifted in both hands a crown, symbol of the divine right of the Kings of Jerusalem; near him are Boemond and Tancredi, soldiers who had distinguished themselves in the memorable battle the crusaders fought with the Saracens. The ground is covered with the enemy's dead. On the foreground in the middle is Peter of Amiens on his knees, with eyes turned towards the Holy City, and offering to God prayers of thanksgiving. Behind him a group of penitents are lying on the ground or scourging themselves; above, borne on clouds, is seen the divine apparition of the Redeemer accompanied by the Holy Virgin, and surrounded by the Saints and Martyrs. Godfrey of Bouillon, bearing on his head a crown of thorns, offers the crown of the Holy Land to the Saviour, the real King of Jerusalem. Near Peter of Amiens is a group of fervent psalmists of the Christian faith, followed by the knights in magnificent armor. The troubadour of the middle ages, so closely associated with romances of the crusaders, here also finds his place. The beautiful Armida, borne seated on a litter draped with laurel branches, is carried by Moors, while her knight, Rinaldo, leads the way to the city, as, pious and beautiful, she lifts her gaze to the heavenly apparition.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887. On canvas, 61 H.; 74 W.

KENSETT, John Frederick. *American School.*

Born at Cheshire, Conn., 1818; died at New York, 1872. Landscape painter. After studying engraving under Dagget, he spent seven years abroad, painting in England, Rome, Naples, Switzerland, on the Rhine, and among the Italian Lakes. First exhibited at the Royal Academy, London, in 1845. Elected N.A. in New York, in 1849. In 1859 appointed member of the Commission to superintend the decoration of the Capitol at Washington.

585 *THE OLD PINE. DARIEN, CONN.*

The old pine relieved against a cool gray sky stands on the rocks bordering the Sound.

Gift of Mr. Thomas Kensett, 1874. On canvas, 34 H.; 27 W.

595 *VIEW ON LONG ISLAND SOUND.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 12 H.; 24 W.

620 *EARLY AUTUMN.*

Gift of Mr. Thomas Kensett, 1874. On millboard, 13¼ H.; 17¼ W.

622 *COAST SCENE, NEAR DARIEN.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 30¼ H.; 48 W.

621 *SCENE ON THE CONNECTICUT SHORE OF LONG ISLAND SOUND.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 30¼ H.; 48 W.

624 *EVENING AT CONTENTMENT ISLAND, DARIEN CONN.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 17 H.; 30 W.

623 *CEDARS IN THE TWILIGHT.*

Gift of Mr. Thomas Kensett, 1874. On millboard, 17¼ H.; 13¼ W.

619 *PASSING AWAY OF THE STORM.*

Overlooking a dark-brown woody landscape with a deep pool of water in the foreground is a brilliant evening sky flushed at the horizon with a crimson tone which breaks into gold. The clouds which cross the sky are streaked with the warm glowing light of a low sun and reflect the olive tone of the blue sky upon which they break in flickering patches above.

Gift of Mr. Thomas Kensett, 1874. On canvas, 28 H.; 42½ W.

607 *LANDSCAPE STUDY.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 18 H.; 29 ¼ W.

606 *COAST SCENE.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 11¼ H.; 19¼ W.

600 *LAKE GEORGE.*

At the right there is a low hill jutting out into the lake and across the water the farm-lands stretch back to the hills and distant mountains. The sky is cloudless.

Gift of Mr. Thomas Kensett, 1874. On canvas, 17¼ H.; 35½ W.

639 *EATON'S NECK.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 18 H.; 36 W.

608 *SUNSET ON LONG ISLAND SOUND*

Gift of Mr. Thomas Kensett, 1874. On millboard, 13¾ H.; 18 W.

605 *ON THE COAST.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 29½ H.; 44¾ W.

657 *AFTER SUNSET.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 17 H.; 30 W.

658 *ROCKS AT DARIEN.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 12 H.; 19½ W.

547 *VIEW ON LONG ISLAND SOUND.*

In the foreground are a few trees, and beyond is a rocky shore which curves around to the right and juts out into the sound. The horizon line is dotted with white sails, and above is a cloudy showery sky.

Gift of Mr. Thomas Kensett, 1874. On canvas, 18 H.; 13¾ W.

642 *TWILIGHT IN THE CEDARS.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 28 H.; 41 W.

646 *SCENE ON LAKE GEORGE.*

Gift of Mr. Thomas Kensett, 1874. On canvas, 17¾ H.; 35½ W.

KESSEL, Jan (Johan) van. *Dutch School.*

Born at Amsterdam, 1641 or 1642; died there, December 24, 1680. Landscape painter. Said to have been a pupil of Jacob Ruisdaël, but lacking in many of the finer qualities which this artist possessed.

65 *CANAL AT HAARLEM.*

There is an old three-arched bridge over a canal. A row of brick buildings line the walk at the left and a church spire rises into a sky filled with dark floating clouds.

Purchased by the Museum, 1871. Signed. On canvas, 40½; H. 54¼ W.

KNAUS, Ludwig. *German School.*

Born at Wiesbaden, 1829. Pupil of Düsseldorf Academy under Sohn and Schadow in 1846–52, then studied in Paris until 1860; visited Italy in 1857–58; lived in Berlin, 1861–66, and at Düsseldorf from 1866 to 1874. Professor at the Berlin Academy from 1874 to 1884. He is the foremost *genre* painter in Germany. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania Academies. Medals: Paris, second class, 1853; first class, 1855, 1857, 1859; Legion of Honor, 1859; Officer, 1867; Grand Medal of Honor, 1867; Knight of Prussian Order of Merit, etc., and many medals.

404 *THE HOLY FAMILY. (REPOSE IN EGYPT).*

The Madonna with the Infant in her arms is seated in the center of the picture with a gray scarf about her head and shoulders; she wears a loose scarlet robe and a blue mantle is across her lap. Before her stands a cherub with clasped hands and face upturned in adoration of the Infant; other cherubs are hovering in the atmosphere above. At the right is Joseph holding by the bridle an ass; and above him is the crescent moon.

Purchased by Miss Catharine Lorillard Wolfe from the artist in Berlin, 1876.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1876. On wood, 43 H.; 31 W.

434 *OLD WOMAN AND CATS.*

Sitting by a stone fireplace in a cavern-like kitchen is an old woman leaning on a cane and holding in her lap a pet cat. On the floor before her are another cat and five frolicking kittens. A glint of light is visible through a small grated window at the right. The picture is rich golden brown in tone.

From the collection of the late Baron Strousberg, Berlin, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1868. On canvas, 26 H.; 30 W.

662 *PEACE.*

A female figure with wings of gold is scattering flowers in the air; two loves catch them in their hands as they fall. The figures are life-size.

Gift of Mr. Jacob H. Schiff, 1888. Signed. On canvas, 136 H.; 68 W.

521 *FEMALE HEAD.*

Cabinet size, head and shoulders. The figure is in profile to the right, the face turned nearly to the front. The light falls full upon the face from the left and the girlish eyes look directly at the spectator. A black ribbon is about her throat and light figured drapery is over the shoulders.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1875. On panel, 8¼ H.; 6½ W.

KNELLER, Sir Godfrey, Bart. *Dutch School.*

Born at Lübeck, August 8, 1646; died at Twickenham, November 7, 1723. Portrait painter; reported to have studied under Rembrandt and Ferdinand Bol, at Amsterdam, and in Rome (1672–74) under Carlo Maratti. Afterwards went to Venice, where he was well received by the leading families,

whose portraits he painted. He was induced to go to England in 1674, and received such a flattering reception from Charles II that he determined to remain there. After the death of Sir Peter Lely he was made Court painter. He received equal favor from James II, William III, who knighted him (1692), Queen Anne, and George I, who made him a baronet (1715).

293 *PORTRAIT OF LADY MARY BERKELEY.*

"Wife to Thomas Chamber, Esq."

Bust, life-size. The figure is turned slightly to the right, the face to the left; she has warm brown hair and dark blue eyes. Her dress is olive gray cut low at the neck and trimmed with white lace. The picture is painted in an oval with a dark warm background.

Gift of Mr. George A. Hearn, 1896.
Signed and dated, 1700. On canvas, 28½ H.; 24 W.

KOEK-KOEK, Barend Cornelis. *German School.*

Born at Middleburg, Zeeland, 1803; died at Cleves, 1862. Son and pupil of Johannes Hermanus Koek-Koek, and student of Amsterdam Academy under Schelfhout and Van Oos; traveled in Belgium, in the Ardennes, on the Rhine and Moselle; visited Paris. Afterwards settled at Beck, in Gelderland, and in 1841 founded an Academy of Design at Cleves. Member of Rotterdam and St. Petersburg Academies in 1840. Orders of the Lion (1839), and of Leopold (1842). Legion of Honor. Gold medals in Amsterdam (1840), Paris (1840 and 1843), and The Hague.

367 *WINTER LANDSCAPE; HOLLAND.*

At the right is a frozen canal spanned by a bridge in the middle distance where there are a group of buildings among the trees; at the left is a hillside with a roadway covered with snow leading to a wood from which a man and woman are approaching. Cumulus clouds float in the sky.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1833. On wood, 14 H.; 17 W.

378 *SUNSET ON THE RHINE.*

Painted to the order of Mr. John Wolfe. Purchased at the sale of his collection, in 1863, by Mr. John Taylor Johnston, and at the sale of his gallery, in 1876, was bought by Miss Wolfe.

Prominently in the center of the picture on an elevation is a château, and in the shadow below, and beyond, is a city bordering the Rhine which flows by to the distant hills. In the middle of the immediate foreground a road passes over a rustic bridge where are peasants mounted, and on foot, further on, a group of cattle are coming down the hill. In the foreground at the right are two trees, and at the left there is a group of large trees beneath whose branches we view the distant valley; the sky is clear, with delicate clouds in an atmosphere of sunshine.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1853. On canvas, 31 H.; 41 W.

685 *WINTER SCENE IN HOLLAND.*

Lent by Mr. Thomas P. Salter. On panel, 15 H.; 20 W.

KOLLER, Guillaume. *Belgian School.*

Born at Vienna, 1829; died in Germany, 1885. Pupil of Vienna and Düsseldorf Academies, 1851–55. Lived in 1856–59 at Antwerp, then settled at Brussels. Afterwards removed to Germany.

578 *HUGO VAN DER GOES PAINTING THE PORTRAIT OF MARY OF BURGUNDY, INFANT DAUGHTER OF CHARLES THE BOLD, DUKE OF BURGUNDY, AND ISABELLA OF BOURBON.*

The painter sits at the right of the picture with his face and figure in profile to the left. A red cap is on his head and a black gown covers the figure. In the right hand he holds a pencil raised as if directing the pose of the sitters. The left rests upon a drawing which lies upon a red sketching stand over which the artist leans. Upon a light wooden settee in the center of the picture is the mother (the first wife of Charles the Bold), robed in a lavender velvet gown trimmed with ermine. Her right arm supports the infant upon her lap who is holding out a dainty bit to a pet hound by their side. A man is leaning over the back of the seat with his face turned to the artist. Behind him is an arched doorway through which the sky is visible. A table at the right is set with refreshments. The interior and furnishings are Flemish of the fourteenth century.

Bequeathed by MR. STEPHEN WHITNEY PHŒNIX, 1881.
Signed. On wood, 23 H.; 34 W.

KRAUS, Friedrich. *German School.*

Born at Krottingen, East Prussia, 1826. *Genre* and portrait painter. Pupil of Königsberg Academy. Studied in Paris, 1852–54. and in Rome, 1855, and settled in Berlin in 1855.

515 *PEASANTS GOING TO CHURCH.*

Lent by MRS. ISRAEL CORSE. On canvas, 20 H.; 33 W.

KRUSEMAN VAN ELTEN, H. D. *American School.*

Born at Alkmaar, Holland, 1829; died at Paris, 1904. Landscape painter, pupil in Haarlem of Lieste, and student of nature in Germany, Switzerland and Tyrol. Continued his studies in Brussels, and settled in Amsterdam, whence he moved to New York in 1865, since which time he was identified with American art. Late in life he returned to Holland.

169 A *AUTUMN.*

In the immediate foreground is a stream of water which reflects some tall dark tree trunks and their scanty foliage among the lily pads which float upon the glassy surface of the water; the border on either side of the stream is heavy with the dull brown grasses which grow rank along the banks, and two figures stroll about over the meadow-lands beyond. Above is a light, cool and cloudy sky.

Gift of MRS. KRUSEMAN VAN ELTEN, 1905.
Signed. On canvas, 37½ H.; 30 W.

KYLE, Joseph. *American School.*

Born in Ohio, 1815; died at New York, 1863. Spent his childhood in Ohio and Kentucky. At the age of twenty he went to Philadelphia and entered the studio of Thomas Sully, afterward with Bass Otis. Later he established a studio in the Quaker City; afterwards he removed to New York, where he painted portraits and historical pictures, and was soon elected Associate of the National Academy of Design.

101 *PORTRAIT OF A LADY.* 1861.

Bust, cabinet size. In a black dress, with the face three-quarters front.

Gift of Mr. William Magrath, 1895. On canvas, 12½ H.; 10½ W.

LAMBERT, Louis Eugène. *French School.*

Born at Paris, 1825. Pupil of Delacroix. Medals: 1865, 1866, 1870; third class, 1878; Legion of Honor, 1874.

458 *CAT AND KITTENS.*

The old cat lies at full length upon a rich Turkish rug with a white kitten cuddled up against her, another clambers over the mother to meet her sister who is peeping over the top of a ladies' work-basket, the contents of which she has been investigating; heavy red-figured drapery forms the background.

Painted to order.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 34 H.; 28 W.

LAMI, Louis Eugène. *French School.*

Born at Paris, 1800; died there 1890. Pupil of Gros and Horace Vernet. Medal, second class, 1865; Legion of Honor, 1837; Officer, 1862.

411 *INTERIOR OF A MUSEUM.*

A portion of a room in which visitors are examing objects of art.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Dated, 1853. Water Color, 20 H.; 14 W.

LANG, Louis. *American School.*

Born at Würtemberg, 1814; died at New York, 1893. Went to Paris for study in 1834; came to America in 1838; spent some years in Philadelphia; returned to Europe and spent six years in Venice, Rome, Florence, and Paris, returned to New York, and in 1852 was made a Member of the National Academy of Design.

577 *A COUNTRY GIRL.*

Sitting in the shadow of the trees weaving a basket. A child in a blue dress lies at full length on the ground by her side, and in the middle distance at the right is a cottage.

Bequeathed by Mrs. Sarah Ann Ludlum, 1877. On canvas, 26½ H.; 33½ W.

LARGILLIERRE, Nicolas de. *French School.*

Born at Paris, 1656; died there, 1746. History and portrait painter, pupil of Antoine Goubeau, at Antwerp, and at London of Lely; received into St. Luke's Guild in 1672. Went to England in 1674, where he remained four years. In 1678 he went to Paris and gained great reputation as a portrait painter during the next six years, after which he returned to England, where he painted James II and his queen. Member of the Academy in 1686, professor in 1705, rector in 1722, and chancellor in 1743.

501 *MARIE MARGUERITE LAMBERT DE THORIGNY.*

Née Marie Marguerite Bontemps, born 1668, died at l'Ile Nôtre-Dame, August 5, 1701, daughter of Alexander Bontemps, *intendant* and governor of the Châteaux of Versailles. On the 9th of June, 1682, she married in the chapel of Saint Frambourg, Claude Jean Baptiste Lambert de Thorigny, *Président de la Chambre des Comptes.* Her mother was Marguerite Bosc, daughter of Claude Bosc, Counsellor to the King. Saint-Simon, the eminent writer of chronicles, said of Marie Marguerite Lambert de Thorigny: "Elle est belle comme le jour."

Life-size, three-quarters length, standing with the face slightly to the right and the figure to the left. Her right hand is extended to a fountain from which the water trickles down over her open palm; the left, daintly holds the skirt of her bright red gown. A brilliant green parrot at her side is cracking a nut and in shadow at the left a negro boy holds a spaniel in his arms.

From the Collection of the Marquis d'Ussel, Château d'Oscamp, Belgium. Exhibited at Guildhall, London, 1902. Purchased by the Museum, 1903, from Mr. Ernest Gimpel, from income of the Jacob S. Rogers Fund.

Signed and dated, 1696. On canvas, 53 H.; 40½ W.

LAWRENCE, Sir Thomas, P.R.A. *English School.*

Born at Bristol, 1769. Died at London, 1830. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes, and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait painter in crayons, at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards, he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the Provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds, in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of Benjamin West, in 1820, he was unanimously elected president of the Academy. From the time of his election as a member of the Academy, to his death, Sir Thomas's career as a portrait painter was unrivaled; he contributed, from 1787 to 1830, inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, January 7, 1830. He was never married. Shortly after his death, a selection of ninety-one of his works was exhibited at the British Institution. He was a member of St. Luke at Rome, and of many other foreign academies; and in 1825 he was created a Chevalier of the Legion of Honor.

322 *LADY ELLENBOROUGH.*

Lent by Mr. George A. Hearn. On canvas, 29 H.; 24¼ W.

LAZARUS, Jacob H. *American School.*

Born at New York, October 4, 1823; died, New York, January 1, 1891. Son of Zipporah and Eleazar Lazarus. When quite young he manifested a desire to study art, and became a student of the famous artist, Henry Inman, in 1843; was made an Associate of the National Academy of Design, 1849. He had a long and successful career as a portrait painter in his native city.

103 *PORTRAIT OF HENRY INMAN.*

An eminent portrait painter of the last century, who died in 1846. Bust, cabinet size, half length, sitting three-quarters face, looking over his left shoulder, figure to the right.

Gift of Mrs. Jacob H. Lazarus, 1893. Signed. On panel, 10 H.; 8¼ W.

LECLAIRE, Victor. *French School.*

Born at Paris, 1830; died there, 1885. Landscape and flower painter. Pupil of his brother, Léon Louis Leclaire. Medals: third class, 1879; second class, 1881.

391 *APPLE BLOSSOMS IN A VASE.*

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1875. On wood, 25 H.; 15 W.

LEFÉBVRE, Jules. *French School.*

Born at Tournan, Seine, France, 1834. Pupil of Cogniet. Won the *Grand Prix de Rome* in 1861 for his "Death of Priam." Medals: 1865, '67, '70; Legion of Honor, 1870; Officer, 1878. Medal, first class, 1878 (*Exposition Universelle*). *Grand Prix*, 1889 (*Exposition Universelle*). Member of the Institute of France, 1891. Member of Royal Academies of Belgium and of Vienna. Officer of the Order of Leopold, 1885. Commander of the Orders of Francis Joseph, and of Isabella the Catholic, etc.

451 *"GRAZIELLA," A GIRL OF CAPRI.*

Sitting upon the edge of a cliff overlooking the Bay of Naples, with smoking Vesuvius in the distance, is "A Girl of Capri"; the figure and face are turned to the left nearly in profile and her abundant black hair falls down over her right shoulder; the bare right arm crosses the pearly-blue skirt, the hand resting with the left on the rock and the fish net which she has been knitting.

Painted to order, 1878.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1878. On canvas, 78 H.; 43 W.

LEIGHTON, Frederick Lord. *English School.*

Born at Scarborough in 1830; died at London, January 25, 1896. No painter since the days of Sir Joshua Reynolds has more worthily filled the presidential chair of the Royal Academy. He was passionately fond of drawing when a child, and in 1842 he was taken to Rome, where he studied drawing under Francesco Meli. He next became a student of the Royal Academy of Berlin, thence to Florence Academy, under E. Steinle; thence to Frankfort, Brussels, and the Louvre Life School, Paris; then, until 1853, again under Professor Steinle; and, finally, for three years, in Rome. Sent to the Royal Academy in 1855, "The Procession of Cimabue's Madonna carried through Florence," which created a profound sensation in the art world of London, and was purchased by the Queen; now in Buckingham Palace. After this success he resided four years in Paris, studying part of the time under Ary Scheffer, and sending pictures nearly every year to the Royal Academy. He was elected A.R.A. in 1864, R.A. in 1869, and President in 1878, when he was knighted. Created a baron of the United Kingdom in 1885. Medal, second class, Paris, 1859. Officer of the Legion of Honor, 1878. Corresponding member of the institute of France; Member of Academies of St. Luke and Florence. Medal of Honor, Antwerp Exposition, 1885. Elevated to the Peerage (Lord Leighton), January 1, 1896. He traveled extensively in Europe, Egypt, and the East. He was a good linguist, a fine sculptor, and musician.

340 *LACHRYMAE.*

A female figure draped in black with her head bowed in grief stands with her right arm over a fluted marble column. A mortuary urn crowned

with a laurel wreath rests on the column and another is at the base; behind the figure are the trunk of a tree and a flash of golden light.

One of the last pictures painted by this artist. Exhibited at the Royal Academy in 1895. Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund, for her collection, from Arthur Tooth & Son, April 6, 1896. On canvas, 62 H.; 24½ W.

420 *HEAD OF A WOMAN, "LUCIA."*

Bust, cabinet size. The face is turned to the left in profile. Her dress is pale rose color and of the oriental type.

Purchased in London.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.

On canvas, 14 H.; 10 W.

LELOIR, Alexandre Louis. *French School.*

Born at Paris, 1843; died, 1884. *Genre* painter; son and pupil of J. B. Auguste Leloir. Composition ingenuous, and coloring agreeable. Style decorative. Medals: 1864, 1868, 1870; second class, 1878; Legion of Honor, 1876.

352 *FEMALE FIGURE.*

Sitting on a bank in the open air surrounded with wild flowers and butterflies is a delicate female figure with loose light drapery fallen from her shoulders, and red and brown velvet entwined about her figure, her left hand holding a bunch of daisies rests in her lap.

Painted to order, 1882.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1882. Water Color, 13 H.; 9 W.

429 *WANDERING MINSTREL; OLD NUREMBERG.*

He is standing before the door of an inn in the old town of Nuremberg, holding his 'cello over his left shoulder. In his right hand are a few coins which he is contemplating. His dress is of the picturesque seventeenth century.

Painted to order, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. Water Color, 20 H.; 14 W.

431 *CHOOSING THE DINNER.*

In the courtyard of an old house, a chef quaintly dressed in white, stands leaning against the doorway with both hands thrust into his big apron. He is looking down at a pheasant which the gamekeeper, who sits before him in a great scarlet cloak, holds out for his approval. Scattered about on the stone-paved yard, are ducks, pheasants, a hare, and a heron.

Purchased in Paris, 1872.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. On canvas, 12 H.; 18 W.

413 *IN HIS CUPS.*

In the courtyard of an inn, a guardsman of the seventeenth century, dressed in red velvet, is seated with one foot on a table, an empty wine glass in one hand, and an empty bottle in the other, which he is in the act of dashing in pieces, as he has others which lie on the brick-tiled floor at his feet.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. Water Color, 20 H.; 14 W.

LELOIR, Maurice. *French School.*

Born at Paris, 1853. *Genre* painter; pupil of his father, J. B. Auguste, and of his brother, Louis Leloir. Medal, third class, 1878. Chevalier, Legion of Honor, 1895.

335 *THE DRINK OF MILK.*

Standing in front of a vine-covered stable is an old man in a dark blue coat and big hat, holding an earthen bowl of milk for a dainty lass to drink. She wears a light thin dress looped up with many folds, and a black silk mantle over her shoulders. On a rustic wooden bench at the left are a blue pitcher and two earthen bowls.

Painted to order, 1882.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1882. Water Color, 12 H.; 18 W.

344 *"OPPORTUNITY MAKES THE THIEF."*

An obliging old gentleman has mounted a ladder by a garden wall at the right to pick a rose for a young lady whom he has left with a young gallant, with the usual result, a stolen kiss. A flight of steps at the left leads to a garden and a fountain in the distance.

Painted to order.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1882. Water Color, 12 H.; 18 W.

LELY, Sir Peter (real name, Peter van der Faes; called Lely from the fleur-de-lys ornamentations on a sign of a perfumer's shop where his father lodged). *Dutch School.*

Born at Soest, in Westphalia, 1618; died at London, 1680. Dutch by family. Pupil of Pieter de Grebber in Haarlem, but on coming to England with William, Prince of Orange, in 1641, he so closely studied the manner of Van Dyck, who had just died, that his earlier portraits often approach the great master's style. For thirty years he was the most popular portrait painter in England and amassed a large fortune. Nominated court painter and knighted by Charles II.

162 *PORTRAIT OF A LADY.*

Bust, life-size, face three-quarters to the left, décolleté gown.

Purchased by the Museum, 1871. On canvas, 23½ H.; 18½ W.

291 *PORTRAIT OF SIR WILLIAM TEMPLE.*

Half-length, standing, three-quarters to the right of the spectator. His left arm rests on the back of a chair and the right crosses the figure. Long, light brown hair falls in waves about his shoulders and over a broad lace collar; the sleeves of his black gown are white, with cuffs turned back from the wrists. A dark, olive-green curtain forms the background.

Gift of Mr. George A. Hearn, 1897. On canvas, 38 H.; 47 W.

LE NAIN (the Brothers), Antoine, Louis (called the Roman), and Mathieu. *French School.*

Born at Laon (Aisne) about 1588, 1593, 1600, respectively. They painted domestic and rural scenes. When Antoine became master in St. Germain des Près, his brothers were his apprentices. In 1633, Mathieu came to Paris, where the three brothers lived together for many years.

In 1648, they were all received into the Academy. Antoine and Louis died two months later, May 23d and May 26th.

Mathieu, who especially excelled in portraiture, died April 20, 1677.

509 *MENDICANTS.*

At the entrance to an arched court is a man in a black habit from whom on either side mendicants are asking alms. A kneeling priest with a rosary in his hands is at the right.

Purchased by the Museum, 1871. On canvas, 20 H.; 23¼ W.

LEROLLE, Henri. *French School.*

Born at Paris. Contemporary. Pupil of Lamothe. Medals: third class, 1879; first class, 1880. Chevalier Legion of Honor, 1889.

633 *THE ORGAN REHEARSAL.*

A young lady in an olive-green habit and with a tall hat upon her head stands at the front of the choir holding a sheet of music in both hands and sings a solo. Before her is the spacious church in diffused sunlight, and behind are the organist and five members of the choir. All the figures are life-size and full-length.

Gift of Mr. George I. Seney, 1887. Signed. On canvas, 91 H.; 141 W.

LE ROUX, Hector. *French School.*

Born at Verdun (Meuse), France, 1829. Pupil of Picot, and of the *École des Beaux-Arts*. Won the second *Grand Prix de Rome* in 1857. Medals: Paris, 1863, 1864, 1874; at *Exposition Universelle* of Paris, 1878 and 1889; of Vienna, 1873; of Amsterdam, 1883; of the Argentine Republic, 1889. Legion of Honor, 1877; Officer of the Academy (France), 1889; Officer of Public Instruction, Paris, 1896; Chevalier of the Order of Isabella the Catholic, 1893.

469 *ROMAN LADIES AT THE TOMB OF THEIR ANCESTORS.*

A feeble light enters the crypt through the stairway by which the ladies descended to the tomb of their ancestors. One of the ladies is seated in an old Roman chair in the middle of the room, the other, robed in loose white drapery, stands behind her companion; both are regarding fixedly two busts which occupy a niche above a mortuary tablet which is illumined by the flickering light of a lamp which stands by the tomb.

Purchased from the Artist.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 19½ H.; 35½ W.

LESLIE, Charles Robert. *English School.*

Born of American parents, at Clerkenwell, London, October 11, 1794; died, London, May, 1859. His father, a watchmaker of Philadelphia, returned to America in 1800, and on his death, 1804, Charles was apprenticed to a bookseller, but in a few years he was enabled to return to London, where he became a student at the Royal Academy (1813). Although his first pictures were meritorious, it was not until his return from the Continent, in 1817, that he displayed his special talent in the picture of "Slender, and Anne Page."

Two years later he exhibited his "Sir Roger de Coverley" (Marquis of Lansdowne), which left him without a rival in this class of subjects. He became an A.R.A. in 1821, and R.A. in 1826. In 1833 he accepted the professorship of drawing at West Point, but held the position only a few months. Returning to England, he painted two historical pieces for the Queen, "The Coronation," 1838, and "The Baptism of the Princess Royal." He was professor of painting at the Royal Academy from 1847 to 1852.

102 *PORTRAIT OF DR. JOHN WAKEFIELD FRANCIS.*

Born, 1789; died, 1861. His father was a German, who came to this country after the close of the Revolution and settled in New York, where his son was born and died He was apprenticed to a printer, but subsequently entered Columbia in 1807, and was graduated 1809. He soon began the study of medicine in the office of Dr. Hosack, whose partner he was until 1820. He visited Europe in 1816, and during his stay he studied under Abernethy. On his return he devoted himself to the practice of his profession and to literature. He was active in the interests of the New York Historical Society, the Lyceum of Natural History, the Woman's Hospital, the State Inebriate Asylum, the Typographical Society, and other public institutions. His taste in art was fine, and young artists always found in him a friend. He was the first President of the New York Academy of Medicine, the author of many professional works and "Old New York, or Reminiscenses of Sixty Years," and was looked upon as an oracle in matters relating to his native city.

Gift of the HON. JOHN L. CADWALADER, 1896. Signed. On panel, 15½ H.; 11½ W.

LEUTZE, Emanuel. *American School.*

Born at Gmund, Würtemberg, May 24, 1816. Died at Washington, July 18, 1868. History painter. Taken to America as a child, by his parents, who settled in Philadelphia, where he was first instructed by John A. Smith; went in 1841 to Düsseldorf, and studied under Lessing; also studied in Munich, Venice, and Rome; visited America in 1851, and settled there permanently in 1859, living alternately in New York and Washington. Elected N.A. in 1860. He was an indefatigable worker. Among the most important of his works are: "Washington Crossing the Delaware," "Defeat of General Braddock," "John Knox and Mary Stuart" (1845), "Maid of Saragossa," "Venetian Masqueraders" (1860), "Lafayette in Prison at Olmutz visited by his Relatives," "The Iconoclast," "Landing of the Norsemen in America," "The Court of Queen Elizabeth," "The Flight of the Puritans," "Henry VIII and Anne Boleyn."

186 *WASHINGTON CROSSING THE DELAWARE.*

"December 25, 1776, the Commander-in-chief's headquarters were at Newtown, a little village on a small branch of the Neshaming, two miles northeast from Bristol. There were about 1,500 Hessians and a troop of British light horse at Trenton; these Washington determined to surprise. The posts at Mount Holly, Burlington, Black Horse, and Bordentown were to be attacked, at the same time, by the Pennsylvania militia under Generals Cadwallader and Ewing, the former to cross near Bristol, the latter below Trenton Falls; while Washington leading the main body of the Continental troops (in all about 2,400 men, and twenty pieces of artillery) was to march down upon the enemy at Trenton. Christmas night was selected by Washington for the execution of his enterprise. The cold weather of the twenty-four

hours preceding put serious obstacles in the way. The river was so full of floating ice that at first it was doubtful whether a crossing could be effected at all. A storm of sleet and snow had just commenced, and the night became excessively dark and dreary. The perilous voyage began early in the evening in boats and bateaux, but it was nearly four in the morning before the little army was mustered on the Jersey shore. The victory of the Americans at Trenton was complete."

Gift of Mr. John S. Kennedy, 1897.
Signed and dated, 1851. On canvas, 147 H.; 252 W.

190 *PORTRAIT OF WORTHINGTON WHITTREDGE.*

Three-quarters length, standing, in the costume of a Spanish gentleman; face and figure a little to the right. The left-hand is resting upon the hilt of a sword; the right, which holds a black hat with a white plume, is upon the hip; a lace ruff encircles his neck, and a gold chain with a medallion falls on his breast; the eyes look steadily forward from beneath dropping lids. The dress is black against a warm dark ground.

Painted at Düsseldorf, 1856.

Gift of Several Gentlemen, 1903.
Signed and dated, 1856. On canvas, 57 H.; 40 W.

LEYDEN, Lucas van. (Real name Lucas Huygensz or Lucas Jacobsz.) *Dutch School.*

Born at Leyden in 1494; died there, 1533. Pupil of his father Hugo Jacob, and of Cornelis Enghelbrechtsen. He was remarkably precocious, having etched plates from his own designs at the age of 8 or 9 years; at 12 to 14 he produced works that are still highly esteemed. A warm friendship existed between him and Albert Dürer, which was never interrupted by professional jealousy. He painted in oil, distemper, and on glass, succeeding equally well in historical subjects, landscape, and portraits. His engravings on copper gave him a rank besides his great contemporaries, Dürer and Marcantonio.

250 *CHRIST PRESENTED TO THE PEOPLE.*

In a public square of the city of Jerusalem is a raised scaffold or platform, on which the Saviour is seen in a group of six persons, two of whom draw aside the purple robe and show Him to the people. In the foreground, groups of persons in richly colored costumes fill the street below, witnessing and commenting on the scene. The windows of the houses which surround the square are filled with spectators. It was formerly in the possession of Baron Carondelet, Spanish Governor of the province of Louisiana, and was purchased from a descendant of the family. It would seem from an ancient document accompanying the picture that it was from the sale of the Prince de Conti, and that it is the original of the picture in the Belvedere Gallery, Vienna, which in the old catalogues was attributed to this artist, and in the more recent catalogues is called a *Copy*. There is an old engraving of this picture by Lucas van Leyden himself, dated 1510.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 10¼ H.; 17¼ W.

257 *JOSEPH'S COAT.*

This is one of a series of tempera paintings on linen, illustrating the history of Joseph, which was seen by Van Mander in a house at Delft, as is specially recorded by him in his life of the Dutch Master ('Het Leven der 'Schilders, etc.). He there notes the injury to the set of decorative canvases as being

caused by the damp atmosphere of Holland. This picture is of peculiar interest, as being one of the very few among his paintings that are authenticated by documentary evidence.

Jacob, the Ruler, and father of Joseph, with a sceptre in his right hand is seated in an open court beneath a red canopy. Surrounded by soldiers, councilors, and friends, he is receiving the news of Joseph's death. Standing before him is one of the brothers the blood-stained coat of many colors, "And he knew it, and said, It is my son's coat; an evil beast hath devoured him; Joseph is without doubt rent in pieces." The impressive and ornate character of the surrounding architecture conveys the feeling of royal association rather than that of classic accuracy.

This picture belonged in 1766 to Lord Methuen, and in 1886 passed from Lord Methuen's collection to Corsham, into that of Mr. Marquand, of New York. Mentioned in *The English Connoisseur*, London, 1766, II, 36, and formerly catalogued under the title of "Our Saviour carried before Pontius Pilate."

Gift of Mr. Henry G. Marquand, 1888. On linen, 67½ H.; 56½ W.

LHERMITTE, Léon Augustin. *French School.*

Born at Mont-Saint-Père (Aisne), 1844. Pupil of Lecoq de Boisbaudran. Medals: third class, 1874; second class, 1880; Medal of Honor, *Exposition Universelle*, 1889. Chevalier, Legion of Honor, 1884; Officer, 1894. Chevalier of St. Michael of Bavaria.

665 *THE VINTAGE.*

A young woman in the garb of a peasant stands upright holding a basket of grapes in her right hand, and resting the left upon her hip. She is looking down to a boy who sits at her feet munching grapes. At the left are an old woman standing beneath a tree and a young man who is stooping to clip the ripe fruit from the vines.

From the Paris *Salon* of 1884.

Gift of Mr. William Schaus, 1887.
Signed and dated, 1884. On canvas, 98 H.; 81 W.

LINDENSCHMIT, Wilhelm (the Younger). *Munich School.*

Born at Munich, 1829. History painter. Pupil of Munich Academy, then of Städel Institute in Frankfort and of Antwerp Academy. Continued his studies in Paris, 1875. Professor at the Academy, Munich; member Berlin Academy. Gold medal, Berlin, 1870.

681 *THE PROTEST OF LUTHER.*

Gift of Mr. William E. Dodge, 1903, Signed. On canvas, 24 H.; 30½ W.

LINEN, George. *English School.*

Born at Greenlaw, Scotland, 1802; died, New York, 1888. Student of the Royal Scottish Academy in Edinburgh. Afterwards he spent some years in the successful practice of his profession in England, coming to America in 1843, settling in New York. He excelled in painting cabinet portraits in oil, and his ability was soon recognized. Added to his facilty in securing a likeness, he finished his pictures with extreme delicacy, without in the least robbing them of their force and character. He painted Henry Clay and Daniel Webster. In 1839 the National Academy of Design awarded him the medal offered for the best specimen of portrait painting exhibited.

100 *PORTRAIT OF COLONEL POPHAM.*

Cabinet size, three-quarters length, sitting, figure to the left of the spectator, face nearly front with both hands resting on the arms of the chair, and an open book on the table.

Major William Popham was born in Ireland, 1752, and came to America in 1761. He entered the U. S. Army when the revolution broke out, accepted a commission and rendered distinguished services at the battles of Long Island and White Plains, and afterward acted as aid to General Clinton, remaining in the army until the close of the war. At the age of ninety-two he was elected President of the Cincinnati Society in place of the late General Morgan Lewis. At that time he was the only living officer of Washington's army which had been disbanded and dismissed without pay, or emolument of any kind, the army then lying in detachments in the vicinity of Fishkill, Newburgh, New Windsor and West Point, with headquarters at New Windsor.

Gift of MR. S. P. AVERY, 1897. On panel, 11¼ H.; 9¼ W.

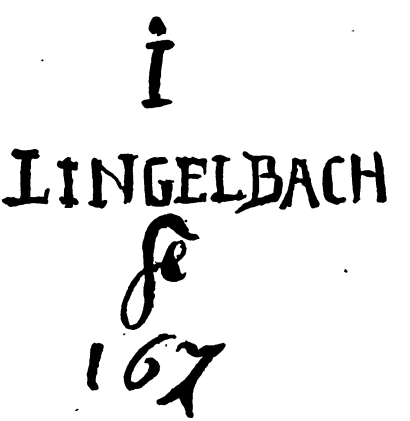
LINGELBACH, Johannes. *Dutch School.*

Born at Frankfort-on-the-Main, 1623; died at Amsterdam, 1674. He went to Italy, but returned, and settled in Amsterdam, painting chiefly fairs, market-scenes, and battle-pieces.

52 *BATTLE SCENE.*

In the immediate foreground of the picture there is a furious cavalry charge where the men and horses are being overthrown and driven from the field. Upon another hill beyond, the old round fort floats its banner high up amid the smoke of battle drifting to the cumulous clouds. The arched bridge leading to a city is crowded with the contending soldiers, and reserves are seen coming up the hill at the left in support of the successful troops.

Purchased by the Museum, 1871. Signed and dated, 167–. On canvas, 44 H.; 68 W.



74 *DANCE OF PEASANTS*

Merry-making peasants fill the foreground of the picture. In the middle of the group one man is amusing himself and others by dancing to the music of a bagpipe. An old house with rickety looking stairs is at the left and the trunk of a large tree with slight foliage against a bright sky is in the center of the canvas.

Purchased by the Museum, 1871. Signed and dated, 165–. On canvas, 26 H.; 28½ W.

LOOP, Henry A. *American School.*

Born at Hillsdale, N. Y., 1831; died at Lake George, 1895. Came to New York in 1850. Studied with Henry Peters Gray one year. In 1856 he went to Paris and entered the *atelier* of Couture, subsequently visiting Rome, Venice, and Florence. He went abroad again in 1867, visiting the Continental art cities and remaining about eighteen months. He was elected N.A. in 1861.

208 *LOVE'S CROWN.*

Clad in loose, flowing white drapery, with her hands folded about her up-raised knee, and with one foot in a pool of water, a female figure is being crowned with a flowery wreath by a nude child who stands on the bank by her side. Light fleecy clouds, distant hills, and a lake form the background of the picture.

Gift of Mrs. Henry A. Loop, 1898. Signed. On canvas, 28 H.; 18½ W.

LORME, Anton de, and ter Borch, Gerard. *Dutch School.*

Anton de Lorme flourished at Rotterdam about 1640. Was living in 1660. A painter of the interior of Dutch churches. His works are rare, and monotonous in tone, but his perspective and his light and shade are excellent. His best works have figures by Terburg (ter Borch) and other artists.

80 *INTERIOR OF A PROTESTANT CHURCH.*

A church with plain Gothic arches, tall columns, and windows which flood the place with a warm silvery light is filled with a large congregation who are listening to a sermon from a preacher whose pulpit stands near the center. Most of them are dressed in warm brown clothing and the men wear their old Dutch broad-brimmed hats. An hour-glass stands on the pulpit in front of the preacher.

Purchased by the Museum, 1871. On canvas, 25½ H.; 29 W.

LOW, Will H. *American School.*

Born at Albany, N. Y., in 1853. Figure and *genre* painter. Pupil of Gérôme and Carolus Duran, in Paris, in 1873–77. Member of the National Academy of Design.

140 *AURORA.*

Standing in transparent drapery with both hands raised to the right shoulder, a female figure with auburn hair is looking down into the basin of a fountain. Some shrubbery and a bit of sky form the background.

Gift of Mr. Wm. T. Evans, 1895. Signed and dated, 1894. On canvas, 51 H.; 32½ W.

LUCY, Charles. *English School.*

Born at Hereford, 1814; died at London, 1873. History painter. He studied at the *Beaux-Arts* and also under Paul Delaroche; afterwards he became a pupil of the Royal Academy, London. His works are important on account of their subject and the scale on which they are painted, rather than for their originality. Many of his pictures have been engraved.

167 *LORD NELSON IN THE CABIN OF THE "VICTORY."*

In the full dress of an English Admiral, he is seated in a chair in front of his desk in an attitude of deep thought, his bowed head resting upon his closed left hand with the empty right sleeve folded across his breast. Before him on the desk are an open book and a letter which he has just written, dated Oct. 21st, 1805; other books, a telescope and his chapeau are there also, and his unsheathed sword leans against a locker at the left. An oriental rug is upon the floor. The light enters the cabin from a slanting window through which are seen bits of sky.

Gift of Mr. J. Pierpont Morgan, 1900.
Signed and dated, 1858. On canvas, 79 H.; 60 W.

LUMINAIS, Evariste Vital. *French School.*

Born at Nantes, 1821; died, Paris, 1896. Pupil of Cogniet and Troyon. Medals: third class, 1852, 1855, 1857, 1861; Legion of Honor, 1869.

524 *THE WRECKERS.*

Lent by Mr. George H. Story. On canvas, 71½ H.; 109½ W.

MACLAREN, Walter. *English School.*

640 *CAPRI LIFE; THE EMBROIDERERS.*

A group of women embroidering are seated between two large columns; another woman stands at the right holding a nude babe in her arms. The green hills and a soft gray sky are beyond.

Gift of Mr. George Hayward, 1876. Signed. On canvas, 21 H.; 32 W.

MADRAZO, Raymundo de. *French School.*

Born at Rome, 1841. Son and pupil of Federico (who was painter to the Court of Spain), and student in Paris at the *École des Beaux-Arts*, and later of Léon Cogniet. Medals: first class, 1878, 1889, *Exposition Universelle.* Legion of Honor, 1878; Officer, 1889. Gold Medals, 1889. Visited America in 1896, and is at present in this country. An art collector of rare judgment. Brother-in-law of Fortuny.

471 *GIRLS AT A WINDOW.*

Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 28 H.; 23 W.

MAES, Nicolaes. *Dutch School.*

Born at Dordrecht, 1632; died at Amsterdam, 1693. Pupil of Rembrandt, and distinguished from most of the Dutch *genre* painters by his richer coloring. In the latter years of his life he seems to have become chiefly a portrait painter. The Amsterdam Gallery has twelve, the National Gallery five, and the Berlin Gallery, the Uffizi, and the Van der Hoop Collection have each one of his pictures, but most of them are in private collections. Smith mentions only forty-five of his works in all.

9 *PORTRAIT OF THE DUCHESSE DE MAZARIN.*

Standing, three-quarters length, face and figure three-quarters to the right of the spectator, wearing a white satin décolleté gown richly embroidered with gold. A red mantle draped over her raised left arm falls loosely around the figure; the folds of her dress skirt are clasped by the right hand at her side. Surmounting her abundant brown hair is a rich turban-shaped head-dress of red and white feathers. The background is sombre with a bit of sky.

Purchased by the Museum, 1871. On canvas, 48 H.; 34 W.

MAGRATH, William. *American School.*

Born in Ireland, 1838. Associate National Academy of Design, 1874. Elected N.A.D. in 1876. Member Society of Painters in Water Colors.

628 *ON THE OLD SOD. (IRISH FARMER IN CONTEMPLATION.)*

Paddy with both hands folded behind his back and his face turned in profile to the left, is standing contentedly on a green hillside. A short clay pipe is in his mouth, a stick under his arm; a high felt hat adorns his head, and heavy brogans his feet, from which blue stockings rise to his short gray breeches which button at the knee. A group of trees are in the middle distance where sheep are grazing and a flock of geese are waddling about on the side of the hill. On the distant fields at the left is a white thatched cabin. The sky is light, luminous, and cloudy.

Gift of Mr. William Carr, 1887. Signed. On canvas, 37½ H.; 27½ W.

MAIGNAN, Albert. *French School.*

Born at Beaumont, France, 1845. Pupil of Luminais. Medal, third class, 1874; second class, 1876; first class, 1879. Legion of Honor, 1883. Gold medal, 1889 (*Exposition Universelle*). Grand Medal of Honor, 1892. Officer, Legion of Honor, 1895.

545 *L'ATTENTAT D'ANAGNI.*

Boniface VIII, a native of Anagni, was elected Pope in 1294. Philip the Fair, of France, resisted his authority in spiritual matters, and, aided by Italian enemies of the Pope, compelled him to take refuge in his native town. Hither he was pursued by Sciarra Colonna, at that time head of the most celebrated and powerful of the Roman aristocratic families. The picture represents the moment when Boniface says to his assailants, "Here is my neck; here is my head; strike! but I will die Pope." Boniface was thrown into prison, and though liberated by the people of Anagni, died within a month.

Gift of Messrs. Wallis & Son, London, 1883.
Signed and dated, 1877. On canvas, 114 H.; 83 W.

MAKART, Hans. *Austrian School.*

Born at Salzburg, 1840; died at Vienna, 1884. Pupil in 1858, of Vienna Academy, under Ruben, and in 1861–65 at the Academy in Munich, under Piloty. Visited London and Paris in 1863, Italy in 1866, 1868, 1869, Vienna, 1868, 1869; in 1869 settled in Vienna at the invitation of Emperor Francis Joseph, who in 1876 conferred on him the title of professor. The winter of 1875–76 he spent in Egypt, then visited Antwerp, and in 1877, Spain. Professor at Vienna Academy from 1879; Honorary Member of Vienna, Berlin, and Munich Academies. Gold Medals in Vienna, 1857, 1882; Medal of Honor, Paris, and Legion of Honor, 1878; Officer, 1884. In August, 1884, he became insane.

473 *THE DREAM AFTER THE BALL.*

After a night at the ball a young girl in déshabillé sits with bowed head and folded hands, dreaming of her future. By her side among the rich draperies are two loves playing with hearts.

Painted to order, 1882.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 60 H.; 37½ W.

663 *DIANA'S HUNTING PARTY.*

Diana with her hunting party has just emerged from a dense primeval forest bordering a lake. She stands in flowing crimson drapery with a dart poised in her right hand ready to hurl at a fleeing stag who has plunged into the water. By her side is a nymph in the act of drawing a bow, and at her right crowding the bank are five others in hot pursuit of the game, one of whom is holding by a leash two straining hounds. In the immediate foreground are a group of bathers who have been surprised and startled by the incident; one has caught the stag by its horns, another with uplifted hands pleads for its life, and a swan at the left with outspread wings and violent action resents the intrusion of the hounds.

Gift of Mrs. Ellen Josephine Banker, 1888. Signed. On canvas, 168 H.; 372 W.

MANET, Édouard. *French School.*

Born at Paris, 1832; died there, April 30, 1883. *Genre* painter. Pupil of Couture, with whom he studied six years. He was the founder of the school of "*Impressionistes.*" His pictures were several times rejected at the *Salon.* But later he was better understood and received. Medals, second class, 1881. Legion of Honor, 1882.

563 *BOY WITH A SWORD.*

A boy habited in a dull black suit wearing a broad white linen collar and blue stockings stands at full length life-size in the center of the picture and holds with both hands a heavy sword whose broad leather strap depends below the knees. His dull, heavy eyes look directly at the spectator. The background is dark gray, and warm in tone.

Gift of Mr. Erwin Davis, 1889. Signed and dated, 1860. On canvas, 50 H.; 35 W.

651 *GIRL WITH A PARROT.*

Full-length, standing, life-size, with the face turned slightly to the left of the spectator and the figure to the right. The eyes are looking directly forward; she holds a bunch of violets in her raised right hand, and the left toys

with the string attached to a monocle. Her loose fitting gown in light and creamy-gray in color shades to violet in the shadows. A large parrot is on a stand by her side and below is a clever piece of still-life in a cut lemon. The background is cool gray shading to light at the bottom of the canvas.

Gift of Mr. Erwin Davis, 1889. Signed. On canvas, 83 H.; 61 W.

MANNOZZI(?), Giovanni. *Florentine School.*

Born at San Giovanni in 1590; died at Florence, 1636. Sometimes called Giovanni da San Giovanni. Pupil of Matteo Rosselli, whose finished style was not suited to the capricious imagination and facile execution of his pupil. Though he often fell into extravagance, Mannozzi was capable of serious work. Works: "Portrait of a Cook," "Reunion of Huntsmen," "Madonna," Pitti, Florence; "Venus and Cupid," "Marriage of St. Catherine," "Jesus Served by Angels," "Madonna," Uffizi, Florence.

19 *VENUS AND CUPID.*

Venus slightly draped is seated with Cupid standing before her with outstretched arms; a dull reddish gray drapery and bit of sky form the background.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 13 H.; 25½ W.

23 *MARY MAGDALEN.*

The nude figure with light drapery across the loins is seated in an open landscape at the entrance to a cave with both hands folded across her breast, the head is turned over her right shoulder to a crucifix and on the ground at her side is a skull.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 14 H.; 19 W.

MARATTA, Carlo. *Roman School.*

Born at Camerano, 1625; died at Rome, 1713. (Called also Carluccio dalle Madonne, from the large number of Madonna pictures that he painted.) Was an imitator of Raphael, and for nearly half a century the most eminent painter in Rome. The portrait of a Pope or Cardinal should have come kindly to him, for he was in the service of several Popes, and was appointed Superintendent of the Vatican Chambers by Innocent XI. Clement XI entrusted to him the complete restoration of the *frescos* of Raphael, and gave him the insignia of the "Order of Christ" for his labor upon them. He was President of the Academy of St. Luke at the time of his death.

90 *PORTRAIT OF CLEMENT IX.*

Seated with face and figure three quarters to the left of the spectator, clad in pontifical robes and cap. His right hand is raised and rests firmly upon a closed book; he has iron gray hair, slight mustache and a goatee.

Gift of Mr. Archer M. Huntington, 1894. On canvas, 36½ H.; 29½ W.

MARCHAL, Charles François. *French School.*

Born at Paris, 1825; died there, 1877. *Genre* painter, pupil of Drölling and Dubois. Improved and prospered until 1876, when he lost his eyesight, and in despair committed suicide. Medals: 1864, 1866, and 1873.

365 *EVENING IN ALSACE.*

A tired old man is sitting on a machine drawn by a yoke of oxen over a ploughed field. The group is relieved against a bright evening sky in which the new moon and the evening star appear.

Purchased from the Artist. *Salon*, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On canvas, 36 H.; 57 W.

457 *MORNING IN ALSACE.*

A man and a heavy yoke of oxen with which he is ploughing a field are relieved against a bright morning sky. Black birds hover about the newly turned furrow.

Purchased from the Artist. *Salon*, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed, 1873. On canvas, 36 H.; 57 W.

MARCKE, Émile van. *French School.*

Born at Sèvres, 1827; died suddenly at Hyères, 1890. The most distinguished pupil of Troyon, whose attention he attracted while employed in the porcelain works as a decorator, and through whose influence he began the study of nature, and subsequently abandoned the pottery at Sèvres for a studio in Paris. The influence of Troyon is evident in all of Van Marcke's earlier works. But he was a consummate draughtsman, and soon developed a style of his own, displaying marked ability and freedom in composition, individuality of touch, and a quality of color differing from that of his master. His works sparkle with sunlight, and beneath the showery skies there is a freshness of verdure replete with the charm of midsummer days. Medals: 1867, 1869, 1870. Legion of Honor, 1872. First class medal, 1878.

435 *THE MILL.*

A broad breezy landscape with an old mill at the left and a group of trees at the right. A white cow stands prominently in the foreground and two other cows lie on the luxuriant green meadow-grass by her side; a bull is at the left, and a dun-colored cow is drinking from a brook at the right.

Painted to order, 1875.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1875. On canvas, 59 H.; 78 W.

592 A *FARM SCENE, WITH CATTLE.*

Lent by Mrs. L. V. Bright. On canvas, 35¼ H.; 51¼ W.

MARÉCHAL, Charles Laurent. *French School.*

Born at Metz, 1801. Died, 1887. Pupil of Regnault. Usually painted in water color or on porcelain and glass. Medals: Third Class, 1840; Second Class, 1841; First Class, 1826, 1842, and 1855; Legion of Honor, 1846. Officer, 1855.

514 *GALILEO IN VELLETRI.*

Lent by Mrs. J. W. Boyle. Signed and dated, 1853. Pastel, 50 H.; 80 W.

MARIS, Jacob. *Dutch School.*

Born at The Hague, August 25, 1838; died, 1899. Pupil of Van Hove Strobel and of the Antwerp Academy. Medals at Amsterdam, Paris, and Munich. Knight of the Orders of the Dutch Lion and St. Michael of Bavaria.

346 *CANAL IN HOLLAND.*

A canal in the center of the picture is spanned by a rustic bridge beneath which a boat is passing. An old woman carrying pails of milk is walking on the footpath to the village where cottages are clustered on either side of the canal. Light luminous clouds fill the sky.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund for her collection, 1895.

Signed. Water Color, 18 H.; 14½ W.

MARIS, Matthys. *Dutch School.*

Born at The Hague in 1835. *Genre* painter, pupil of The Hague and Antwerp Academies, where he was specially attracted by Leys; returned to The Hague, went to Paris in 1869, and, influenced by Hamon, completely changed his style, which found favor in England, in the private galleries of which most of his pictures, bought at high prices, are to be found.

527 *REVERIE.*

In a low-toned, olive-colored dress, a young girl with abundant blonde hair streaming down over her shoulders, is seated with a distaff on her lap. Her figure and face are turned towards a cat on the floor at her right.

Bequeathed by Mrs. Elizabeth U. Coles, 1892. On canvas, 12 H.; 9½ W.

MARNE, Jean Louis de (called De Marnette). *French School.*

Born at Brussels, 1744; died, Batignolles, Paris, 1829. Pupil of Gabriel Briard. His love for the old Dutch masters is made evident in his own works, where may be seen reflected many of their fine qualities of color and exquisite technique. Works: "Road with Diligence," "Fair at the Door of an Inn," "Starting for a Wedding in a Village," Louvre; "Halt of Travelers," Bordeaux Museum. His pictures are seen in all of the larger Galleries.

42 *A GUST OF WIND.*

On the border of a brook which winds down through the center of the picture stands a large tree with its branches waving in the wind, and at its base is a small field of golden grain. Close by, the white cover of a wagon is flapping in the breeze and around a small chapel in the winding roadway sheep and cattle wend their homeward way. The sky is blue with gathering storm-clouds rising over the hills.

Purchased by the Museum, 1871. On canvas, 14½ H.; 17½ W.

MARR, Carl. *Munich School.*

Born at Milwaukee, 1858. Now at Munich. Pupil of Dietz.

135 *THE MYSTERY OF LIFE.*

An old man tired of life, having courted death in every form without avail, discovers the lifeless form of a beautiful young girl on the shore, and cries in the agony and pity of his heart to his Maker to know why one so young and beautiful should be lost, and he, worn, weary, and bad, allowed to live.

Gift of Mr. George I. Seney, 1887. Signed and dated, —84. On canvas, 64½ H.; 94½ W.

533 *GOSSIP.*

In a room with a long low window curtained with gauzy white are two peasant girls spinning. They wear white aprons, shoulder capes and white caps. The one at the right has on a black dress; the other, a blue one. A kitten is playing upon the floor and potted plants are on the window sill beneath which is a table spread with a white cloth and set for lunch. The picture is silvery gray in tone.

Gift of Mr. George I. Seney, 1887.

Signed and dated, 1884. On canvas, 41 H.; 65½ W.

MARTIN, Homer D. *American School.*

Born at Albany, N. Y., 1836; died, 1897. Pupil of William Hart. Landscape painter. Elected A.N.A., 1868, and N.A., 1875. Member of the Society of American Artists.

143 *VIEW ON THE SEINE.*

The limpid water of the Seine reflects a group of tall slim trees which are on its right bank; and at the left is a rocky embankment and sandy shore which lead off to a distant town. The sky is blue, streaked with light clouds.

Gift of Several Gentlemen, 1897.

Signed and dated, 1895. On canvas, 28½ H.; 40 W.

549 *MADISON AND JEFFERSON.*

Two snow-capped mountains rising into a cold cloudy sky. From Randolph Hill, White Mountains.

Gift of Mr. William T. Evans, 1891. On canvas, 30 H.; 40 W.

327 *SAND DUNES (Lake Ontario).*

Lent by Mr. George A. Hearn. On canvas, 36 H.; 59 W.

MASACCIO, Tommaso Guidi. *(School of.) Florentine School.*

Born at Castel San Giovanni, 1401; died at Rome about 1428 or '29. He is supposed to have been the pupil of Masolino da Panicale, at Florence, and to have assisted that master in his works. He went to Rome, where he died in about his 27th year.

256 *A MAN AND A WOMAN AT A CASEMENT.*

The woman is in the corner of a room before a window, at which the face of a man is seen looking in; her dress consists of a crimson velvet bodice with brown sleeves, and a quaint headdress of crimson stuffs; her hands are clasped before her body; both faces are in profile. The coat-of-arms is that of Portinari, founder of the Hospital at Florence. Purchased in Florence about 1829 by Thomas J. Sanford, who bequeathed his fine collection of Italian pictures to Lord Methuen. Purchased in 1883 from Lord Methuen.

Gift of Mr. Henry G. Marquand, 1888. On panel, 24½ H.; 16½ W.

MAUVE, Anton. *Dutch School.*

Born at Zaandam, Holland, 1838; died at Arnhem, 1888. Pupil of Pieter Frederick Van Os. Was a member of the Dutch Society of Arts and Sciences and the *Société des Aquarellistes Belges*, and a Knight of the Order of Leopold. He received medals at Philadelphia, Amsterdam, Vienna, Antwerp, and Paris. His works are in the Museum at Amsterdam and The Hague, and in many of the leading private collections of modern pictures.

588 *SPRING.*

A shepherd and his dog stand in the foreground facing a flock of sheep who are feeding down the meadow. There are some small trees at the right which extend down the field to a distant grove which breaks the horizon line. The sky is filled with gray clouds charged with rain.

Gift of Mr. George I. Seney, 1887. Signed. On canvas, 22 H.; 35 W.

543 *AUTUMN.*

A large flock of sheep moving slowly over a heavy road on their way to the fold are followed by a faithful dog and a good shepherd who is carrying a lamb under his arm. The tints of autumn are on every side, and a cool gray cloudy evening sky is above.

Gift of Mr. George I. Seney, 1887. Signed. On canvas, 25½ H.; 37 W.

669 *DRIVING COWS TO PASTURE.*

Lent by the Misses Stokes. Water color, 6 H.; 12 W.

MAX, Gabriel. *Austrian School.*

Born at Prague, 1840. Pupil of his father, the sculptor Joseph Max, and of Piloty. First exhibited in 1867. Gold Medals at Berlin, Vienna, Munich, Sydney, etc. Honorary Member of the Munich, Prague, Amsterdam, and other academies. Chevalier of the Bavarian Order of St. Michael, of Maximilian's Order for Arts and Sciences, and of the Spanish Order of Carlos III.

394 *THE LAST TOKEN—A CHRISTIAN MARTYR.*

Clad in a white dress with a black mantle wrapt about her head and shoulders, the Christian martyr stands in the arena with one hand raised, touching the high wall which makes secure the throng above. Her colorless face gives no sign of fear as it looks up in recognition of "The Last Token," a rose dropped from the hand of a faithful friend. A fierce leopard creeps through the wall beneath the raised iron grating at her left, and a hyena and leopard tumble about on the ground at the right of the victim.

Purchased at Munich.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 66 H.; 46 W.

MAY, Edward Harrison. *American School.*

Born in England, 1824; died at Paris, 1887. Taken to America when a child; pupil of Daniel Huntington in New York, and of Couture in Paris in 1851. Elected A.N.A. in 1876, but rarely exhibited in New York. His professional life was spent chiefly in Europe. Medal, third class, Paris, 1855.

192 *MARY MAGDALEN.*

Lying at full length upon the ground, with her right arm outstretched over a rough stone, Magdalen pillows her head upon the mass of golden hair which falls loosely over her bare shoulders to the ground. The left arm lies nervelessly with upturned palm before her, and the agony of despair is in her face. Three crosses relieved against a blood-stained sky at the distant horizon tell the sad story.

Gift of the artist's sister, Miss Caroline May, 1884.
Signed. On canvas, 46 H.; 76 W.

564 *THE BRIGAND.*

An Italian brigand, life-size, three-quarters length, stands with his left hand raised to his ear as if listening for a signal. With his right hand he grasps a rifle. A pistol is thrust in his belt and a haversack hangs at his side. He wears a blue coat, scarlet waistcoat, and buff trousers.

Gift of Several Gentlemen, 1887. Signed. On canvas, 51 H.; 38 W.

MAYNARD, George W. *American School.*

Born at Washington, D. C., 1843. Pupil of Royal Academy, Antwerp, painted on the Continent in 1874, and again in 1877–1878. Elected A.N.A., 1882; N.A., 1885. Studio in New York.

161 *IN STRANGE SEAS.*

A broad, open, sunny sea with curling waves where sporting mermaids are at play, one of whom on the crest of a wave is pointing to a distant ship.

Gift of Mr. Wm. F. Havemeyer, 1901.
Signed and dated, 1889. On canvas, 36 H.; 50 W.

MEISSONIER, Jean Louis Ernest. *French School.*

Born at Lyons, France, February 21, 1815; died at Paris, 1891. He went to Paris when quite young, and was, for a time, a pupil of Léon Cogniet. First exhibited at the Salon in 1836. His picture, "La Rixe" (1855), was purchased by Napoleon III, and presented to the late Prince Albert, of England. 1846, Chevalier Legion of Honor; 1855, Officer; 1867, Commander; 1880, Grand Officer; 1889, "Grand-Croix"; 1861, Member of the Institute of France; 1876 and 1891, President of the Institute; 1878, Vice-President International Jury, *Exposition Universelle;* 1883, President Section of Paintings, National Exposition, *Beaux-Arts;* 1889, President International Jury of the Fine Arts, *Exposition Universelle;* Member of the Academy of Lyons. Medals, 1840, third class; 1841, second class; 1843, first class; 1848, first class; 1855, Grand Medal of Honor, *Exposition Universelle;* 1867, Grand Medal of Honor, voted by the International jury, *Exposition Universelle;* 1878, "Rappel" of Medal of Honor, *Exposition Universelle;* 1883, "Rappel" of Medal of Honor, National Exposition; 1889, " Rappel " of Grand Medal of Honor, *Exposition Universelle;* 1848, Captain of Artillery, National Guard; 1870–71 (Siege of Paris), Lieutenant-Colonel of Infantry, National Guard, Staff. Grand Officer, Order of Leopold of Belgium; Commander of the Orders of: Saints Maurice and Lazare, of Italy; Francis Joseph, of Austria; North Star, of Sweden; Medjidieh, of Turkey; Order of the Golden Lion (Nassau). Member of the Royal Academies of: *Beaux-Arts,* Munich, 1867; *Beaux-Arts,* Brussels, 1869; London, 1869; *Beaux-Arts,* San Fernando, Madrid, 1872; Accademia di San Luca, Rome, 1875; *Beaux-Arts,* Venice, 1879, "*Membre d'Honneur*"; of the French University, Boston, 1886; of the Royal Academy, Accademia Albertina of Turin, and "President d'Honneur" of the Kunstclub of Rotterdam, 1888; Vice-President of the International Jury, *Exposition Universelle,* Vienna, Austria, 1873; President of the International Jury, *Exposition Universelle,* Antwerp, 1885; *Expositions Universelles,* Austria, "Rappel" of Medal of Honor, 1873, and Belgium, 1885.

350 *THE SIGN PAINTER.*

In the court-yard of an inn, the painter and his patron stand side by side before an easel upon which is the portrait of a man holding a glass of wine.

Purchased in Paris, 1872.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. Water Color, 9 H.; 7 W.

588 *"FRIEDLAND, 1807."*

Extract from the Artist's Letter to Mr. A. T. Stewart, dated January 27th, 1876.

"I did not intend to paint a battle—I wanted to paint Napoleon at the zenith of his glory; I wanted to paint the love, the adoration of the soldiers for the great Captain in whom they had faith, and for whom they were ready to die.

"I previously had represented, in the picture '1814,' the heartrending end of the Imperial Dream—those men only recently intoxicated with glory, now shown exhausted, and no longer believing in their invincible chief. My palette then did not have colors sad enough for the purpose; but to-day, in 'Friedland, 1807,' wishing everything to appear brilliant at this triumphant moment, it seemed to me I was unable to find colors sufficiently dazzling. No shade should be upon the Imperial face, to take from him the epic character I wished to give him. The battle, already commenced, was necessary to add to the enthusiasm of the soldiers, and make the subject stand forth, but not to diminish it by saddening details. All such shadows I avoided, and presented nothing but a dismounted cannon, and some growing wheat which would never ripen.

"This was enough.

"The men and the Emperor are in the presence of each other. The soldiers cry to him that they are his, and the impressive Chief, whose Imperial will directs the masses that move around, salutes his devoted army. He and they plainly comprehend each other, and absolute confidence is expressed in every face.

"Such was the idea as it leaped from my brain the first instant when I embodied the picture in thought; and which, in spite of the long time I have taken to put it on canvas, has always remained with me so clear and plain that I have never in any manner modified it."

"Friedland, 1807" was sold at auction at the sale of the Stewart Collection, March 25, 1887, and purchased by Judge Henry Hilton for $66,000, and by him given to the Museum in 1887.

Napoleon mounted on his famous white horse and surrounded by his generals and aides is upon a slight eminence in the center of the picture. In wild enthusiasm the Cuirassiers are charging before him through a field of unripe wheat, every soldier rising in his stirrups and shouting "Vive l'Empereur" as he raises his sword flashing in the light of a midday sun. The battle rages in the distance and above is a clear blue sky with light floating clouds.

Signed and dated, 1875. On canvas, 52½ H.; 95½ W.

353 *THE BROTHERS ADRIEN AND WILLIAM VAN DE VELDE.*

From the Laurent-Richard collection, Paris, 1878.

The Van de Velde brothers, dressed in gray doublets and white shirts with full sleeves, are in the studio looking at a picture which is on an easel before them. The one wearing a bright red cloak over his shoulders is sitting bent forward looking intently at the picture, his right foot is on a bar of the easel; his right arm is resting across his knee; and in his left hand he holds a large straw hat. The other stands with his figure thrown back and the head to one side. His right hand is raised to his breast and in his left he holds his palette and brushes. Behind this group, on the top of a large old oak cabinet

are a steel helmet, a mandolin and other objects of art. Sketches and tapestry are on the walls, and an open folio of drawings lies on the floor at the left.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1856. On wood, 10 H.; 8 W.

374 *A GENERAL AND ADJUTANT (SHORES OF ANTIBES).*

From the collection of the late Baron Strousberg, Berlin, 1873.

Over a dry sunburnt road that borders the harbor of Antibes are two officers apparently in motion, one mounted on a gray, the other on a bay horse. There are some low buildings at the left, but there is no sign of life other than that seen in the moving figures. The outlying forts and low hills in the distance rise into an almost cloudless sky.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1869. On wood, 8 H.; 10 W.

488 *MAN READING.*

A man habited in black is sitting in a large armchair with his right foot across the left knee. He is reading from an open book which he holds in both hands. A low latticed window is at his left from which the light enters the room crossing the figure which is turned slightly towards the window. A dark, warm brown tone pervades the room.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1850. On panel, 8¼ H.; 6 W.

MERLE, Hugues. *French School.*

Born at St. Marcellin (Isère), March 1, 1823; died at Paris, March 26, 1881. *Genre* painter. Pupil of L. Cogniet. His pictures are carefully drawn, cool and gray in color, and often dramatically treated. Medals: 1861, 1863. Legion of Honor, 1866.

447 *FALLING LEAVES.*

Autumn is represented by a female figure, life-size, full-length, standing in a wood with her face turned over her left shoulder and the eyes looking upward. Covering the figure and clasped in the folded hands resting upon her breast is a diaphanous mantle of black striped with gold. The autumn leaves shimmer in the sunlit air as they fall from the trees about her, and a figure of Love is stealing away into the shadowy grove.

Purchased by Miss Wolfe's father, 1872.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. On canvas, 68 H.; 40 W.

677 *THE OLD MAN'S STORY.*

Lent by Mr. George A. Adee. On canvas, 37½ H.; 49½ W.

486 *ITALY, PAST AND PRESENT.*

Lent by Mrs. Israel Corse. On canvas, 29 H.; 36 W.

486 *THE SPINNER.*

A French peasant girl is seated by a spinning-wheel with her left hand resting lightly over the wheel; with the right hand she holds a distaff. The figure is turned slightly to the right of the spectator; the face squarely to the front. Her long black hair falls about her shoulders, and her dark full eyes look intently out of the picture. An old bronze lamp is suspended from the light gray wall which forms the background. Three-quarter length, life-size.

Bequeathed by Mrs. Elizabeth U. Coles, 1892.
Signed and dated, 1874. On canvas, 50½ H.; 34½ W.

MESDAG, Hendrik Willem. *Dutch School.*

Born at Gröningen in 1831. Pupil of Alma-Tadema; resides at The Hague. Medals, Paris, 1870; third class, 1878.

676 *THE LONE SEA.*

Lent by the Artist. On canvas, 70 H.; 55 W.

MESGRINY, Frank de. *French School.*

Born at Paris 1836: died 1884. Pupil of Worms and Lalanne.

406 *RIVER SCENE.*

Bordering the river in the middle distance are a row of trees and a shed where washerwomen are at work. The sky is filled with light fleecy clouds. Painted to order.

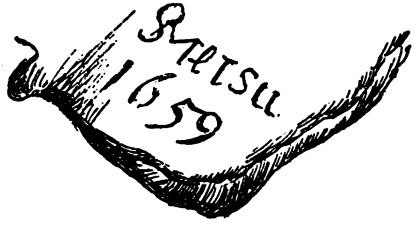
Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 14 H.; 22 W.

METSU, Gabriel. *Dutch School.*

Born at Leyden, towards 1630; died at Amsterdam, 1667. The gentlemanly portrait of this artist, now in the Queen of England's collection, represents him to have been a man of a naturally delicate frame and of a sensitive mind; he unquestionably formed his style from the study of works by such distinguished men as Gerard Dou, Frans Van Mieris, Terburg, and Jan Steen, who were all superior to him in invention and the delineation of character; but Metsu obtained a grace of expression and an elegance in demeanor which left him without a rival in the old Dutch School.

273 *THE MUSIC LESSON.*

Seated near the center of a room is a lady in a golden brown dress, with her face upturned to a man who is standing behind her to whom she is showing a sheet of music which she holds in her right hand, her left hand rests upon a guitar which lies upon a red tapestry-covered table by her side. At the lady's left is a man playing a violoncello, and behind this group is an open casemented window, and a door through which a servant approaches with refreshments. In the foreground at the left is an open case, and sheets of music are on the floor, and at the right is the cloak and trappings of a cavalier.
From the Perkins Collection.



Gift of Mr. Henry G. Marquand, 1890.
Signed and dated, 1659. On canvas, 24 H.; 21 W.

METSYS (or Massys or Matsys), Quentin (Quinten). (*School of.*) *Flemish School.*

Born, according to the Royal Museum of Belgium, at Louvain, Belgium, 1466; died at Antwerp, 1530; the National Gallery and the Louvre have it: born at Antwerp before 1460; died there 1530–31. Early in life he was a blacksmith, and, it is said, became a painter for the sake of an artist's daughter, whom he loved, and whose father was determined she should marry none but a painter. Metsys, the first of the great Antwerp painters, was the last who remained faithful to the traditions of the early Flemish School. His most important work was an altar-piece in three parts, now in the Museum of Antwerp. "The Misers," at Windsor Castle, is a notable work by this Master. His pictures are seen in all large European Galleries. He is buried in front of the Cathedral in Antwerp, and the immediate spot is marked with the simple inscription, "M. Q. M., *obiit* 1529."

70 *THE CROWN OF THORNS.*

The head of the Saviour. Front view. The hair and beard are of a reddish brown. The brow is bleeding from the cruel thorns and the expression of the eyes and face is one of great agony, but noble patience and endurance.

Gift of Mr. S. P. Avery, 1884. On panel, 10 H.; 7 W.

MEULEN, Adam Frans van der. *Flemish School.*

Born at Brussels, Jan. 11, 1632 (1634—Louvre); died at Paris, Oct. 15, 1690. Pupil of Peeter Snayers. Became court painter to Louis XIV, was lodged at the Gobelins, had a pension of 6,000 livres, and accompanied the King to Flanders to paint his battles. Member of the Academy of Painting, 1673; Councellor, 1681; first Councellor, 1686. *Genre*, landscape and battle painter.

3 *A COMBAT OF CAVALRY.*

The foreground of the picture is completely occupied with the contending forces, and at the right of the spectator the troops press forward in fierce encounter to the base of a small hill.

Purchased by the Museum, 1871. Signed. On canvas, 18 H.; 24 W.

MEYER, Johann Georg (called Meyer Von Bremen).

German School.

Born at Bremen, 1813; died at Berlin, 1886. Pupil of Düsseldorf Academy under Karl Sohn and Schadow. Painted at first Biblical subjects, afterwards *genre*. Repeatedly visited Belgium, and in 1852 moved to Berlin, where he was made professor in 1863. Member of Amsterdam Academy; Order of Leopold; medal in Philadelphia, 1876.

402 *THE LETTER.*

Standing in the court-yard of a cottage are two German peasant women, the elder having left her washtubs to overlook a missive just received by the girl from the hand of a boy messenger who stands by with a bouquet of flowers in his hand.

Purchased in Berlin, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 25 H.; 19 W.

569 *THE GRANDMOTHER.*

The grandmother is sitting with a babe in her arms, its mother by her side, and a boy and a girl on the floor at her feet. All are illumined by a lamp which stands on a round table.

Bequeathed by MR. STEPHEN WHITNEY PHŒNIX, 1881.
Signed and dated, 1858. On canvas, 15 H.; 12½ W.

576 *EVENING PRAYER.*

In the kitchen of a German peasant cottage are an old woman with a girl upon her lap and a boy sitting on a bench at her feet. All are engaged in prayer.

Bequeathed by MR. STEPHEN WHITNEY PHŒNIX, 1881.
Signed. Water Color, 4¼ H.; 3½ W.

592 B *BABY BROTHER SLEEPING.*

Lent by MRS. W. J. SYMS. On panel, 21¼ H.; 16 W.

MICHEL, Georges. *French School.*

Born at Paris, about 1763; died, Paris, 1843. In his style, he reverted to the sincerity and simplicity of the old Dutch landscapists Hobbema and Ruisdaël. His favorite subject was the plain of Montmartre, with its receding distance and large skies.

592 *THE OLD CHÂTEAU.*

There is a level country extending from the foreground of the picture to the extreme distance. At the right is the château standing near a grove of trees. The sky is filled with rolling clouds.

Gift of MR. DURAND-RUEL, of Paris, 1881. On canvas, 20 H.; 27 W.

MILLET, Francis D. *American School.*

Born at Mattapoisett, Mass., 1846. Pupil of the Royal Academy at Antwerp, gaining the silver and gold medals of Honor in 1872 and 1875. Has painted in the United States, Belgium, England, Italy, France, and Austria. Was the American Art-Juror at the Paris Exposition of 1878, and has distinction as a journalist in America and Europe.

119 *A COSY CORNER.*

By a latticed window in an old kitchen with its huge fire place, iron dogs, and smouldering fire, sits a young maiden of the "Dolly Varden" type reading from a book which she holds in the right hand, while with the left she folds back a thin curtain to admit the light.

Gift of MR. GEORGE I. SENEY, 1887.
Signed and dated, 1884. On canvas, 35½ H.; 22½ W.

MOLYN, Pieter (the Elder). *Dutch School.*

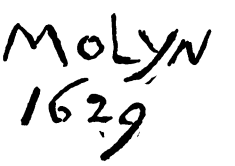
Born at London before 1600; died at Haarlem, March 23, 1661. Landscape painter. Entered Haarlem Guild in 1616, dean in 1633. Painted flat and hilly landscapes, with great truth; colored warm and forcible; skies of great transparency. He also painted military scenes.

A good picture by him of two cottages with rich woods is in the Berlin Museum.

247 *LANDSCAPE WITH COTTAGE.*

A cottage with a group of trees is on a slight elevation in the middle distance. A roadway from the fields beyond passes by and down into the foreground over which there is a deep brown shadow.

Gift of Mr. Henry G. Marquand, 1895.
Signed and dated, 1629. On panel, 14½ H.; 21½ W.



MOOR, Karel van. *Dutch School.*

Born at Leyden, 1656; died at Warmond, 1738. Pupil of Gerard Dou, Abraham van den Tempel, and Frans van Mieris. He painted sacred and profane history in large and small pictures, but his portraits were his best works. He imitated Gerard Dou in his small pictures, and etched a few portraits from his own designs, among which were those of Dou and Mieris.

56 *A BURGOMASTER OF LEYDEN AND HIS WIFE.*

Oval, half-length, the man's head is turned to the spectator's left, that of the lady three-quarters to the front; both have dark brown hair and brown eyes. The Burgomaster wears a dark coat open at the neck showing a white frilled collar. The wife in a warm brown décolleté gown, has large pearl ear ornaments and a string of pearls about her neck; the right hand, gloved, rests in her husband's left, the other at her side clasps the folds of her gown. The back-ground is warm, deep, and luminous.

Purchased by the Museum, 1873. On canvas, 44 H.; 33½ W.

MORLAND, George. *English School.*

Born at London, 1763; died there, 1804. Was the son of Henry Robert Morland, a portrait painter in crayons, and an engraver in mezzotint. He married the sister of James Ward, R.A., who was afterwards united to Maria Morland, the painter's sister. Morland exhibited altogether, at the Royal Academy, between 1779 and 1804, thirty-six pictures. The first is called in the catalogue "A Drawing with a Poker." The last, in 1804, is termed, "A Landscape with Hounds in full Chase." "The Inside of a Stable," exhibited at the Royal Academy in 1791, was purchased from the exhibition by the Rev. Sir Henry Bate Dudley, Bart., and was presented to the National Gallery by his nephew, Mr. Thomas Birch Wolfe, in 1877.

296 *MIDDAY MEAL.*

At the left of the picture there is a pig-sty sheltered by a group of large trees which shadow the foreground; a young farm hand approaches with a pail of feed followed by three hungry swine; beyond are the open fields where

the ripe grain and homely cottage are all aglow in the warm sunlight; above, the golden clouds float over a deep blue sky.

Gift of Mr. George A. Hearn, 1895. On canvas, 27½ H.; 35 W.
Signed and dated, 1795.

MORONI, Giovanni Battista. *Venetian School.* Berenson attributes this picture to Savoldo.

Born at Bondio, near Albino, Province of Bergamo, about 1520; died at Bergamo, 1578. Pupil of Alessandro Bonvicino called Il Moretto. Giovanni Battista Moroni was a painter without honor in his own country, and when the people from Bergamo came to Titian to be painted, he used to refer them to their own countryman. No better face painter, he would tell them, existed. Moroni was not a poet in the true sense of the word, but a consummate painter. Yet, now and then, he surpassed himself and pierced the surface till he reached the soul of the sitter.

230 *PORTRAIT OF A MAN.*

Standing, half-length, nearly front view, he is gloved, and clad in a fur-trimmed coat, in his left hand is an open letter.

Gift of Mr. Henry G. Marquand, 1890. On canvas, 37½ H.; 29 W.

MOSLER, Henry. *American School.*

Born at New York, June 6, 1841, of German parents; went to Cincinnati in the fifties. Began his art studies under J. H. Beard. During the Civil War acted as special artist for "Harper's Weekly," and served as volunteer *aide-de-camp* to Gen. R. W. Johnson; in 1863 went to Düsseldorf, studied under Profs. H. Mencke and Kindler; later with A. E. Hébert in Paris. Returned to the United States in 1866; went to Europe in 1874, spent three years in Munich, and seventeen in Paris, where he received complimentary recognition by the purchase of his *Salon* picture, "*Le Retour*," in 1879, for the Luxembourg Museum, this being the first picture purchased from an American artist by the French Government. Medal, Royal Academy, Munich, 1874; Honorable mention, *Salon*, 1879; Gold Medal, International Exposition, Nice, 1884; won the $2,500 prize at the Prize Fund Exhibition, New York, 1885; Gold Medal, *Salon*, 1888; Silver Medal, *Exposition Universelle*, Paris, 1889; *Hors Concours*, Paris, 1890; *Officier d'Académie*, France, 1892; *Chevalier Légion d'Honneur*, 1892; Archduke Carl Ludwig of Austria Gold Medal, 1893; A.N.A., New York, 1895; Grand Gold Medal and Diploma of Honor, Atlanta, Ga., 1895; Thos. B. Clarke Prize, National Academy, 1896; Gold Medal, Philadelphia Art Club, 1897. Paintings by this artist are in the Museums of Sydney; Grenoble; Louisville, Ky.; Pennsylvania Academy; Cincinnati; Springfield, Mass.

133 *A WEDDING FEAST IN BRITTANY.*

At the right of the picture standing behind a long table set with the wedding feast, surrounded by his family and intimate friends, the bridegroom is

giving a toast, the well filled glasses raised in jovial response indicating the state of the feast. The white sheet which adorns the background is one of those of the "trousseau" spun and woven by the bride, to be used on all festive occasions, and in sorrow as well.

Gift of Mr. Jacob H. Schiff, 1898. Signed. On canvas, 50½ H.; 72¾ W.

MOSTERT (or Mostaert), Jan. *Dutch School.*

Born at Haarlem, 1474; died there, 1555. Pupil of Jacob Janszen van Haarlem. He was for eighteen years painter to Margaret of Austria, Regent of the Netherlands, and during that period resided at the Court, to which he was attached also as a Gentleman. Mostert paid much attention to landscape and was also a good portrait painter; his ecclesiastical works have mostly perished, but a very delicate picture ascribed to him of the Virgin, with smaller representations of her seven sorrows, is still preserved in the church of Nôtre-Dame at Bruges, but no known picture bears the signature of Mostert. The Antwerp Museum has three, the Vienna & Brussels Galleries have one each, and the Old Pinakothek, Munich, has three pictures by this artist. The National Gallery in London has a "Virgin and Child in a Garden" conjecturally assigned to him, as is the "Ecce Homo—Mater Dolorosa" in this Museum.

85 A *ECCE HOMO—MATER DOLOROSA.*

Life-size, three-quarter length. Both figures are standing in a highly ornate Gothic window with a double arch. The Saviour is at the left, with the crown of thorns pressed upon His brow; from which the blood trickles down over His pale face, which is profoundly eloquent in its expression of resignation. His hands are bound with a cord, and in the right He holds the reed. A dark green mantle, tied in a knot at the breast, covers the shoulders and falls at each side of the figure. The sorrowing Mother is at the right with bowed head, and hands across her breast; the delicate pale face, with its exquisite expression of the most profound grief, is framed in a white head-dress severe in its lines but chaste and pure in color. A dark green mantle falls from the head and envelopes Her figure. In the background are highly ornate buildings which, with a distant hill and blue mountains, are seen beneath the arch of the window. A scourge is attached to the marble column which separates the figures.

Purchased from Dowdeswell & Dowdeswells, L't'd, London, from income of the Rogers Fund, 1904. 41 H.; 35½ W.

This picture was transferred from wood to canvas in 1905.

MOUNT, William S. *American School.*

Born, Long Island, 1806; died at Setanket, 1868. Began the practice of his profession in New York, 1829. Elected member of the N.A.D., 1832. He early turned his attention to the representation of negro characters, in which he was very successful, in a quaintly humorous way.

114 *RAFFLING FOR THE GOOSE.*

A group of six Long Island farmers are standing around a table in an old kitchen in happy anticipation of winning the coveted plucked goose which lies on the table before them. One man in his shirt sleeves is shaking up the numbers in an old battered black silk hat, and another leans over the table with one hand on the goose. In the background at the left, a boy with a pipe in his mouth and a red cap on his head is engaged in opening a closet door.

Gift of Mr. John D. Crimmins, 1897.

Signed and dated, 1837. On panel, 17 H.; 23 W.

MÜLLER, Charles Louis. *French School.*

Born at Paris, 1815; died, 1892. Pupil of Cogniet, Gros, and of the *École des Beaux-Arts*. Medals: 1838, 1846, 1848, 1855. Legion of Honor, 1849; officer, 1859.

520 *THE HONEYMOON.*

Dressed in the costume of the Empire, a groom and his bride, with full blown roses and ribbons upon their breasts, stand in a thick wood. They have clasped hands and are gazing into each other's eyes in the full ecstasy of their young honeymoon.

Gift of the Family, at the request of Mr. Richard Butler, 1902.
Signed. On canvas, 48¼ H.; 38 W.

MÜLLER, Karl. *Düsseldorf School.*

Born at Darmstadt, 1818; died —(?). Son and pupil of Franz Hubert Müller, then of Düsseldorf Academy under Karl Sohn and Schadow; went to Italy in 1839, returned in 1843, and painted some of the frescos in the Apollinaris Church at Remagen. Professor at Düsseldorf Academy.

625 *THE HOLY FAMILY.*

The Virgin Mother with both hands folded about the Infant on her lap is seated in an open landscape with her face and figure in profile to the left of the spectator. Her long blond hair falls in waves down her back and the loose drapery hangs in graceful folds about her figure. The face of the Child is turned upward and a flower is in the hand which rests upon its Mother's arm. St. Joseph with bowed head stands behind the group, his left hand resting upon a staff and his right extended towards an angel with outstretched wings who kneels before the Virgin and is playing upon a Rebec Lyre. A lake and mountains are in the distant landscape.

Gift of Mr. William Schaus, 1884.
Signed and dated, 1872. Pencil drawing (round), 41 H.; 41 W.

MUNKÁCSY, Mihály de. *Munich School.*

Real name, Michael Lieb. Born at Munkács, Hungary, February 20, 1844; died at Bonn, 1900. Apprenticed with a carpenter for six years at Arad, then studied under a portrait painter at Gyula; pupil of Vienna Academy, then in Munich of Franz Adam; went in 1867 to Düsseldorf, and incited by Knaus and Vautier, devoted himself to *genre* painting, and in 1869 established his fame with the "Last Days of a Condemned Man." In 1872 he removed to Paris. Medals: Paris, 1870; second class, 1874; of Honor, 1878; Vienna, 1882; Legion of Honor, 1877; Officer, 1878; Member of Munich Academy, 1881.

440 *A PAWNBROKER'S SHOP.*

Among the wretched people gathered together in this picture is a woman who stands with a babe in her arms and a child by her side and waits to receive a small loan on a garment which the broker is folding in a piece of white linen. At her right, sitting on a bench, is a young woman looking vacantly and hopelessly before her. One man is here to pawn his violin; a woman, her folio of drawings; and a young smithy at the left whose hand is in a sling, his watch and chain. A boy in the center foreground is striding away with a redeemed folio of drawings under his arm.

Painted to order. *Salon*, 1874.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1874. On wood, 62 H.; 86 W.

497 *THE DEATH OF MOZART.*

The dying Mozart having fragments of his unfinished Requiem performed by a few of his friends in his presence. Sussmayer, a friend and pupil, who afterwards completed the Requiem, sits at the harpsichord; three friends, members of the Imperial Opera, Hofer the tenor, in a suit of lilac-colored silk; Gerl the bass, clad in a black habit, and Benedickt Schack the soprano are singing. The gentleman leaning over the harpsichord is Roser, Mozart's pupil and best friend. His wife and eldest son, Charles, are at the right, and in the background are two friends, Van Sweiten and Schikaneder, also the doctor who attended the great composer during his last illness.

Lent by GENERAL R. A. ALGER. Signed. On canvas, 101 H.; 144 W.

MURANT, Emanuel. *Dutch School.*

Born at Amsterdam, 1622; died at Leuwarden, 1700.

305 *THE FARM.*

Lent by MR. GEORGE A. HEARN. On canvas, 13 H.; 18½ W.

MYTENS, Daniel. *Dutch School.*

Born at The Hague about 1590; died there about 1656. He entered the Guild of The Hague in 1610, and in 1618 went to England and established himself at the Court of James I, and was appointed Court painter to Charles I in 1625. On the arrival of Vandyck he wished to retire from the Court, but was persuaded by the King, and by Vandyck himself, to remain. Said to have returned to The Hague about 1630. The portrait shown here must have been painted during the year prior to the return of Mytens to Holland. His picture of Charles I with Henrietta Maria and Child is in Buckingham Palace; Charles I and Henrietta Maria, Earl of Dunmore's Collection; Charles I and Henrietta Maria (1637), Dresden Gallery; Charles I as Prince of Wales (1624), Copenhagen Gallery; Charles I (1627), Turin Gallery.

325 *PORTRAIT OF CHARLES I.*

Inscribed. Carolus DG MDCXXIX. Britanniæ, Franciæ, et Hiberniæ Rex. Fidei Defensor. Ætat. 29. Anno 1629.

Lent by MR. GEORGE A. HEARN. On canvas, 77½ H.; 53½ W.

NASMYTH, Peter (called Patrick). *English School.*

Born at Edinburgh, 1787; died at Lambeth, 1831. Son and pupil of Alexander Nasmyth, a mediocre landscape painter; went to London in 1807, and two years later exhibited his first picture in the Royal Academy. Painted simple landscapes, with much detail in execution, in imitation of the Dutch School, but with great force.

313 *LANDSCAPE.*

Lent by MR. GEORGE A. HEARN. Signed. On canvas, 14 H.; 18½ W.

NATTIER, Jean Marc. *French School.*

Born at Paris, 1685; died there, 1766. History and portrait painter. Son and pupil of Marc Nattier. Won the first prize of the Academy in 1700.

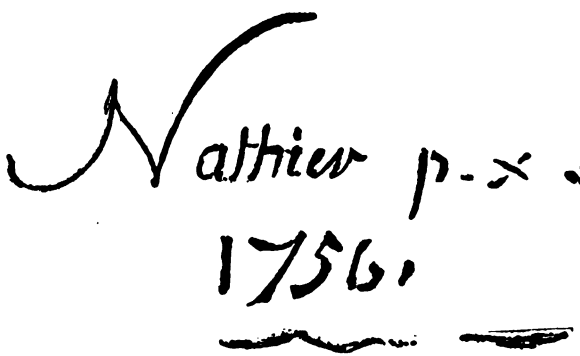
Was employed to copy the Rubens pictures in the Luxembourg to be engraved. Member of the Academy in 1718, adjunct professor in 1746, and professor in 1752. In 1715 he painted, at Amsterdam, Peter the Great, his wife Catharine I, and many of his courtiers; also a picture of the Battle of Pultowa, for the Czar. Associate member of the Copenhagen Academy.

504 *PRINCESSE DE CONDÉ AS DIANA.*

Portrait of Charlotte Godefride Elisabeth de Rohan-Soubise, Princesse de Condé; born in 1737, died in March, 1760, first wife of Prince Louis Joseph de Bourbon-Condé. This picture was formerly in the possession of the Queen Marie Antoinette (Salon de Musique) at Trianon, Versailles; later the property of the Comte de Montdésir in his Château near Cherbourg. It is unlikely that this picture was ever engraved as it was given by the Queen to the Montdésir family.

Life-size, three-quarters length, sitting. The figure is turned to the left and the face, with its large dark eyes, to the right of the spectator. In her left hand she holds a bow with one end resting by her side on a piece of dull red drapery which infolds her figure. Over a pearly-white décolleté dress is a leopard skin knotted at the right shoulder. The figure is relieved against a clear sky.

Purchased by the Museum from Mr. Ernest Gimple, 1903, from income of the Rogers Fund. Signed and dated, 1756. On canvas, 53 H.; 40½ W.



NEER, Aert van der. *Dutch School.*

Born at Amsterdam, 1603; died there, 1677. An eminent landscape painter, whose representations of the setting sun are marked by a poetic feeling, and who especially excelled in rendering "The Penetrating Melancholy of Moonlight." The National Gallery has a fine example of this master, with animals and figures by Cuyp.

8 *SUNSET.*

The low setting sun bathes the scene in a tender luminous light. In the center of the picture a lake which extends to the horizon is dotted with water fowl, and long reaches of meadow-grass; there is a distant group of trees, and a churchspire rises into the sky, and the sunny hillside at the left is marked at the water's edge by slender trunks of trees which shadow a single boatman and his tiny craft. The tree in the foreground at the left, majestic in its proportions, has abundant leafy foliage which reaches out to catch the fading

light. Two huntsmen, one sitting, the other standing with his gun at rest, are in the immediate foreground of the picture.

Purchased by the Museum, 1871. Signed. On canvas, 31 H.; 42½ W.

NETSCHER, Caspar. *Dutch School.*

Born at Heidelberg, 1639; died at The Hague, 1684. One of the chief painters of Dutch "high life." His mother, after seeing her two elder children die of hunger, escaped with Caspar through the investing lines of besieged Heidelberg to Arnheim. He studied under Koster at Arnheim, and Terburg at Deventer. In 1659 he started on a tour to Italy, but fell in love with a girl from Liège at Bordeaux, married and settled there, but soon returned to Holland and rapidly acquired fame as a portrait painter.

81 *PORTRAIT OF A DUTCH LADY.*

Face and figure three-quarters to the left in full light. A spaniel is seated on a table which is covered with a dark reddish cloth or rug, upon which the lady rests her left arm. The dress is of white satin and a dark mantle which passes over the right shoulder comes to the front and is held lightly with both hands. The background is dark, with sky and trees at the left of the spectator.

Purchased by the Museum, 1871. On canvas, 12 H.; 10½ W.

238 *THE CARD PARTY.*

In a handsome apartment are two gentlemen and two ladies at a table which is covered with red tapestry. A lady, seated at the right, in a red dress, is sorting her cards, while a gentleman standing behind her watches her hand; at the left stands another lady in a rich yellowish brown dress, playing with a little spaniel which lies on a chair. Engraved by Lepicié, entitled *Le Jeu de Piquet*. From Julienne sale, 1767, Randon de Boisset sale, 1777, Montribloud sale, 1784, Colonel Hugh Baillie sale, 1858. Purchased from M. Sedelmeyer. Smith, *Catalogue Raisonné*, IV, No. 10.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 19 H.; 17½ W.

NEUHUYS, Albert. *Dutch School.*

Born at Utrecht, June 10, 1844. Resides at Laren, Holland. Pupil of the Academy at Antwerp. Officer of the Order of St. Michael of Bavaria. Gold medal, Vienna, and two medals of the first class, World's Columbian Exposition, Chicago, 1893. Honorary Member of the Academy of Sciences and Fine Arts, of Rotterdam, and of the Society of Aquarellists, of Brussels

332 *DUTCH INTERIOR WITH FIGURE.*

A homely old woman with folded hands sits alone in the center of an old Dutch kitchen with her figure relieved against a red curtain. At the left is a small window through which the light enters diffusing a soft and tender atmosphere of peace.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund for her collection, 1895.

Signed. Water Color, 23 H.; 20 W.

NEWTON, Gilbert Stuart. *English School.*

Born at Halifax, Nova Scotia, September 2, 1795; died, Chelsea, England, August 5, 1835. Son of a royalist officer driven from Boston when Washington occupied it. On the death of his father, his mother returned (1803) to Boston, where he had some instruction from his uncle, Gilbert Stuart. In 1817 he went to Italy and to Paris, where he met Charles Robert Leslie, and returning with him to London, became a student at the Royal Academy, and was soon recognised as an agreeable subject painter. Elected an A.R.A. in 1828, and R.A. in 1832, in which year he revisited America and married. On his return his mind became so seriously affected that he had to be taken to a private asylum at Chelsea, where he died.

224 *THE DESERTED.*

Dressed in a white décolleté gown, with a large white veil covering her head and figure, she is seated with her face and figure in profile. Both hands are resting in her lap. The background is gray.

Was painted for John Goldie Walker, London. Purchased at the sale of the Viscount Clifden, 1893. Engraved in mezzotint, 1836, by James Scott, and in line by S. Sangster, 1853.

Gift of Mr. S. P. Avery, New York, 1895. On panel, 10 H.; 7¾ W.

NOTER (David de), and Goupil (Jules). *French School.*

Noter, born at Ghent; still-life painter. Medals: 1845, 1852. Goupil, born at Paris, 1839; died at Neuilly, 1873. Pupil of Ary Scheffer. Medals: third class, 1873, 1874; first class, 1875; second class, 1878. Legion of Honor, 1881.

636 *A DINING ROOM.*

A lady in a blue dress stands in the center of the picture and looks down at a pet dog; behind her is a table set with flowers and fruit. A jar containing vegetables, and boiled lobsters are on the floor at her feet.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed. On canvas, 25 H.; 35 W.

OMMEGANCK, Balthazar Paulwel. *Flemish School.*

Born at Antwerp, 1755; died there, 1826. Pupil of Antonissen. An admirable painter of landscapes and animals, especially sheep and goats. His works were much sought during his life. His color was rather cold, but he depicted nature with great truthfulness. Many of his works are in private galleries, but examples are seen in the Louvre, Brussels and Cassel Galleries.

31 *FLEMISH PASTURE.*

A landscape with trees at the left and some distant hills. At the right a horse is standing in shadow with a woman at his head. A cow in repose, a girl standing beneath a tree, some sheep and a goat are in the foreground. The sky is a deep cloudless blue.

Purchased by the Museum, 1871. On canvas, 19½ H.; 27 W.

OOST, JAKOB van (the Elder). *Flemish School.*

Born at Bruges about 1600; died there in 1671. History, *genre*, and portrait painter; pupil of his brother Frans; Master of the Guild in 1621; visited Italy, where he took for his model Annibale Carracci. Returned to Bruges in 1629.

83 *PORTRAIT OF A MAN.*

Bust, life-size, face turned three-quarters to the left of the spectator. His long dark hair falls over the shoulders and a slight mustache darkens the upper lip. The right hand is pressed against the left breast in a Vandyck manner and a loose white collar is seen at the neck. The figure is enveloped in a dark cloak, which gives to the picture a somber appearance.

Purchased by the Museum, 1871. On canvas, 25¼ H.; 20¼ W.

OSTADE, Adriaen van. *Dutch School.*

Born at Haarlem, 1610; died there, 1685. Pupil of Frans Hals. An inimitable painter of rustic scenes and an excellent etcher. He had many pupils, one of whom was the famous Jan Steen.

59 *THE OLD FIDDLER.*

A luminous golden light floods the center of this canvas where an old man fiddler stands before the door of a farmer's cottage surrounded by the family and friends who are listening to the music of a violin; an old woman with a babe in her arms leans from the half open door, and a boy clings to the frame of a shed roof above, while a number of smaller children cluster close about the old man, one being seated on a wicker basket at his feet. At the left of this group playing at dice are three men with a dog by their side, and poultry are scattered about. In the shadow of the building at the right, a man seated on a bench is smoking and an old woman and man await in happy anticipation the expected draught of wine which is being poured from a flagon by the man who is standing in front of them. Two figures, an old pump, and other objects in obscure light occupy the extreme right of the picture, and at the left is a barn-like structure in deep shadow which extends upward and to the other side of the canvas.

Purchased by the Museum, 1871. Signed and dated, 1641. On canvas, 26 H.; 33 W.

OSTADE, Isack van. *Dutch School.*

Born at Haarlem, 1621; died there, 1649. Brother and pupil of Adrian. He adopted a little different class of subjects, and represented travelers halting at inns, village scenes with animated figures, etc., and imitated Adrian in many ways. His pictures are eagerly sought by collectors. His best works were executed from 1644 to 1649.

301 *WINTER IN HOLLAND.*

Prominently upon a broad frozen river where the skaters are enjoying the winter sport is a white horse being fed while he is attached to a sled in which are a man and woman, and two children. Above, at the left, is an embankment where there are a signal station and some houses. At the left is a distant

city. Floating vaporous clouds permeated with a glow of light rise from the low horizon into the sky above.

Gift of Mr. George A. Hearn, 1893. On canvas, 40 H.; 60 W.

OUDRY, Jean Baptiste. *French School.*

Born at Paris, 1686; died at Beauvais, 1755. He especially excelled in painting hunting pieces and animals, and many of his works are seen in the royal palaces of France.

502 *DUCKS.*

Under the shade of the trees, ducks are floating upon and drinking in a clear brook; a large drake stands high in the center flapping his wings.

Purchased by the Museum, 1871. On canvas, 25 H.; 31 W.

505 *DOG GUARDING DEAD GAME.*

The dead fox and birds are suspended from the branch of a tree, and a white dog is over-zealously guarding the game.

Purchased by the Museum, 1871. On canvas, 25 H.; 31 W.

OUENS, Jurian. *German School.*

Born at Tönningen in Holstein, 1623; died at Friedrichstadt, 1678. Pupil of Rembrandt, and was skilled chiefly in night scenes and in portraits.

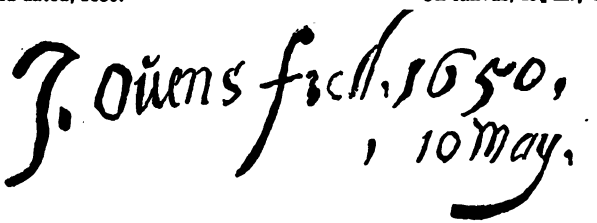
271 *PORTRAIT OF A LADY.*

Three-quarters length, standing by a table covered with red tapestry. The face and figure are turned to her right, the eyes are looking pleasantly forward. On her head is a Dutch lace cap and about her neck is a round, stiff fluted collar. The raised right hand holds a pair of gloves, and the left rests upon a closed book which lies upon the table where there is also an open watch. The dress is black, the background dark and warm.

Purchased in Holland about 1838, by Mr. Brinley, of Philadelphia, from whose family it was acquired in 1883.

Gift of Mr. Henry G. Marquand, 1888.

Signed and dated, 1650. On canvas, 49½ H.; 37½ W.



PAGE, William. *American School.*

Born at Albany, N. Y., January 3, 1811; died at Tottenville, Staten Island, October 1, 1885. Portrait and history painter. Student of the N.A.D., and pupil of Professor Morse. Elected N.A. in 1836; lived in

Rome and Florence in 1849–60; President of the National Academy, 1871–73. In 1874 he visited Germany. Page held very peculiar theories derived from studies of the old masters.

207 *IDEAL HEAD OF SHAKESPEARE.*

The artist's third representation of the same subject.

Gift of the daughter of Mrs. Francis George Shaw, 1903.
Signed and dated, 1873. On canvas, 27½ H.; 21 W.

PANINI (Pannini), Cavalière Giovanni Paolo. *Roman School.*

Born at Piacenza about 1695; died at Rome, 1768. Pupil in Rome of Benedetto Luti and of Andrea Locatelli. He painted chiefly picturesque ruins of ancient edifices in and around Rome, in a most interesting and charming manner, often embellishing his landscape accessories with figures and cattle. His works have been engraved by a number of excellent engravers, such as Lempereur, Le Bas, Bartolozzi, and others.

91 *CARDINAL POLIGNAC VISITING THE INTERIOR OF ST. PETER'S.*

Down the long vista of the central nave is seen the altar beneath the great dome executed by Michelangelo. The small figures of the Cardinal, his suite, and others, reveal by contrast the grandeur of the architectural proportions of the Basilica.

Purchased by the Museum, 1871. On canvas, 28¼ H.; 38½ W.

PARTON, Arthur. *American School.*

Born at Hudson, N. Y., 1842. Pupil of Wm. T. Richards. Member of the National Academy of Design.

678 *EVENING—HARLEM RIVER.*

The glowing light on the clouds from the low setting sun is reflected in the water of the river spanned by a bridge beneath which boats are passing. Above on the heights is a portion of the town where the lights glimmer from the windows.

Gift of Mr. Wm. T. Evans, 1892. Signed and dated, 1886. On canvas, 33 H.; 25 W.

PASINI, Alberto. *Italian School.*

Born at Busseto, 1826; died at Cavoretto, 1899. Pupil of Ciceri. Medals, 1859, '63, '64, '68. Legion of Honor, 1868. Officer of the Legion of Honor, 1878. Medal of Honor, *Exposition Universelle*, 1878. Honorary Professor at Parma and Turin Academies.

480 *ENTRANCE TO A MOSQUE.*

In the center of the picture is a luminous deep red curtain which conceals the entrance to the mosque. By the doorway where the gray walls are bordered with blue tiles stands a man in the bright sunlight with two dogs at his feet. In the shadow at the left are two horses; a bay, with trappings and a saddle of blue trimmed with brass, and a gray, with a saddle of bright red leather with silver mountings.

Purchased in Paris, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On canvas, 34 H.; 27 W.

674 *HALT AT A MOSQUE.*

Lent by Mr. Thomas P. Salter. On canvas, 16 H.; 13 W.

516 *THE LOVE TOKEN.*

Lent by Mrs. Frederick Butterfield. On canvas, 12 H.; 15½ W.

PATER, Jean Baptiste Joseph. *French School.*

Born at Valenciennes, 1696; died there, 1736. This painter chose the same subjects as Watteau; namely, fêtes champêtres and other merry scenes. The Wallace Collection, London, has fourteen pictures by him.

507 *THE COMICAL MARCH.*

At the entrance to a town are a group of strolling players. One dressed in black with a mask on his face and sitting on a donkey, led by a boy, is playing upon a kettle-drum; at his right is another actor dressed all in white with a straw hat in his hand, saluting. Three rollicking girls at the left are seated beneath a bust of the god Pan.

Purchased by the Museum, 1871. On canvas, 28½ H.; 23½ W.

PEALE, Charles Willson. *American School.*

Born at "St. Paul's Parish," in Queen Anne County, Eastern Shore of Maryland, April 15, 1741, and, while an infant, was taken by his parents to Chestertown, Md.; died at Philadelphia, Pennsylvania, 1827. Pupil of Benjamin West. To Peale belongs the honor of having painted more portraits of Washington from life than any other artist. In 1772 he drew a half-length portrait of Washington at Mount Vernon (painting also three miniatures "for Mrs. Washington" and the Custis children), and making at the same time the "bust study," which he kept for many years. For other portraits, Washington gave him sittings in 1776, 1778, 1779, 1781, 1783, 1786, 1787, and finally in 1795, enabling Peale to paint in all fourteen portraits from life.

176 *GEORGE WASHINGTON.*

Full-length, life-size, standing in the uniform of a general. The right hand resting upon the hip holds his hat; the left is upon a cannon. The broad blue sash which he prescribed for himself in General Orders, "Cambridge, July 14, 1775," to designate the Commander-in-chief, passes diagonally across the breast over the right shoulder beneath the coat. This mark of distinction is omitted from several of the pictures painted by Peale. The picture was purchased by Mr. S. P. Avery, Jr., from Miss Bell, of Tooting, Surrey, England, in whose family it had been for several generations, and by him sold to Mr. C. P. Huntington.

Gift of Mr. C. P. Huntington, 1897. On canvas, 94 H.; 61 W.

PEALE, Rembrandt. *American School.*

Born in Pennsylvania, 1778; died, 1860. He studied in the studio of his father, Charles Willson Peale, one of the early American portrait painters in Philadelphia. In 1796 he opened a studio of his own in Charleston, S. C. In 1801 he went to London, where he was a pupil of Benjamin West until 1804. He lived for three years in Paris, returning to America in 1809. Among the better known of his portraits are those of Washington, Jefferson, Mrs. Madison, Commodores Bainbridge, Perry, and Decatur.

216 *PORTRAIT OF MR. JOHN FINLEY.*

Bust, life-size; front face with the eyes looking steadily forward. White neckcloth crisply painted, dark hair, and gray background.

Gift of Mrs. Rosa C. Stanfield, 1894. On canvas, 16½ H.; 13½ W.

PEARCE, Charles Sprague. *American School.*

Born at Boston, Mass., 1851. He has resided in Europe since 1866 Studio in Paris. Portrait and figure painter; pupil of Léon Bonnat. Honorable Mention, Paris, 1881; Medal, 3d class, Paris, 1883; Medals in Boston, 1878, 1881; Philadelphia, 1881.

123 *MEDITATION.*

Bust, life-size. Profile view of a nun contemplating a sheet of music.

Gift of Several Gentlemen, 1899. Signed. On canvas, 20 H.; 18 W.

PECHT, August Friedrich. *German School.*

Born at Constance, 1814. Pupil of Munich Academy; then in Paris of Delaroche. Lived alternately in Munich, Leipsic, and Dresden, painting chiefly portraits. Visited England in 1848, Italy in 1851–1854, then settled in Munich. Court painter to Grand Duke of Baden. Medal, Vienna. Well known as a writer on art.

641 *PORTRAIT OF RICHARD WAGNER.*

He is sitting in a large arm chair with his figure and face turned nearly in profile to the left. His abundant brown hair is combed back in waves from his forehead and the clear eyes are looking forward; the right hand is thrown over an arm of the chair and the left rests upon an open folio of music which is on a table before him. A bust of Mozart is in the background at the right, and green drapery is at the left. His habit is black. Life-size, three-quarters length.

Painted to order for the late King Louis II, of Bavaria.

Gift of Mr. Frederick Loeser, 1889. On canvas, 51 H.; 44½ W.

PEELE, John T. *American School.*

Born at Peterborough, England, April 11, 1822; died May 19, 1897. *Genre* painter; self-taught. Taken to America in his second year, settled in New York in 1846 and turned his attention to the painting of children; returned to England in 1851. A.N.A., and member Society of British Artists.

163 *SPRING FLOWERS.*

A child about five years of age dressed in white with her lap filled with wild flowers, is sitting in an open field. Her face is turned in profile to the right; behind her is a deep wood with an opening at the left to the farm lands beyond.

Gift of Mr. S. P. Avery, December, 1904.
Signed and dated, 1860. On canvas (oval), 29½ H.; 24 W.

PELOUSE, Léon Germain. *French School.*

Born at Pierrelaye (Seine-et-Oise), France; died, 1890. Medals: second class, 1873; first class, 1876; second class, 1878; Legion of Honor, 1878.

553 *"JANUARY." (SCENE AT CERNAY, NEAR RAMBOUILLET.)*

A group of cottages at the left and a wood beyond. The sunset sky above reflects no ray of light or warmth upon a dreary landscape covered with snow.

Gift of Miss Mabel Schaus, 1888. Signed. On canvas, 34½ H.; 44½ W.

PHILLIP, John, R.A. *English School.*

Born at Aberdeen, 1817; died at Kensington, 1867. History and portrait painter; pupil in London of T. M. Joy in 1836, and of the Royal Academy in 1837; exhibited portraits in 1838–39, and "Tasso in Disguise," in 1840. During the next ten years he painted many clever Scotch subjects. He visited Spain in 1852 and 1856, after which his style changed, and his art and subjects became Spanish. Elected A.R.A. in 1857, and R.A. in 1859; went to Spain again in 1860, and to Rome in 1866. Phillip was one of the best colorists of the British School.

324 *GOSSIPS AT THE WELL.*

Lent by Mr. George A. Hearn. On canvas, 18 H.; 26 W.

PICKNELL, William Lamb. *American School.*

Born in Vermont, 1852; died at Marblehead, Mass., August, 1897. Went to Europe in 1874, studying with George Inness in Rome two years; later, for a few months, under Gérôme in Paris. From France he went to England, and for a number of years was an exhibitor at the Royal Academy. He has lived and painted in Brittany, working under Robert Wylie until the time of that artist's death.

130 *"BLEAK DECEMBER."*

In the center of the picture are a large group of sturdy, leafless oaks relieved against a cold cloudy wintry sky; beneath the trees are a horse and cart on a road which leads down to the right of a foreground which is covered with scrub oaks and wild grass.

New Forest; Brockenhurst, Hampshire, England. Exhibited at the Royal Academy, London, 1888, and at Leeds, 1888.

Gift of Mr. S. P. Avery, Jr., 1890. Signed and dated, 1887. On canvas, 56 H.; 80 W.

PILOTY, Carl Theodor von. *Munich School.*

Born at Munich, October 1, 1826; died there, July 21, 1886. Son of, and first instructed by, the lithographer Ferdinand Piloty; then, pupil of Munich Academy under Schnorr, and later under his brother-in-law, Karl Schorn. In 1856, became Professor of the Munich Academy, and from 1874, its Director. Medal, *Exposition Universelle*, Paris, 1867, etc., etc.

460 *THE PARABLE OF THE WISE AND FOOLISH VIRGINS.*

Book of Matthew, Chapter 25.
Painted to order, 1884.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 40 H.; 70 W.

508 *THUSNELDA AT THE TRIUMPHAL ENTRY OF GERMANICUS INTO ROME.*

Painted to order for the late A. T. Stewart, Esq. At the request of Emperor William, was exhibited in Berlin before being sent to this country. The large painting now in the Munich Gallery was painted subsequently to the above.

The following description is by the artist himself:

The Emperor Tiberius, surrounded by his Courtiers (Favorites, Councilors, Lictors, Senators, and Roman Women), has taken his place upon a

tribune under a spread canopy, in order that the triumphal procession of Germanicus may pass before him.

Germanicus appears in the background upon a triumphal car, accompanied by his five sons, surrounded by Trophies of Victory, and is greeted by the applause and acclamations of the people, who are to be seen at the Arch of Triumph.

In front of the car, reaching from the middle distance to the foreground of the picture, are the German captives being led in chains. As principal figure in this group and of the picture, walks Thusnelda, in the costume of the Germans, with her son, Tumelicus (a child of three years), accompanied by a nurse and an attendant. Before her is the priest, Libes, coupled (chained) together with warriors, escorted by Roman soldiers. Behind Thusnelda are to be seen her brothers, leaders of the Cherusci, chained together, with bears, etc., etc. The foreground to the left is occupied by the populace of Rome, who mock and insult Thusnelda.

Thusnelda having been forcibly carried away from her husband, Arminius, a German Prince, by her father Segestes, was, from reasons which appeared to him advantageous for his own personal interests and the condition of the Germans, betrayed and delivered into the hands of the Romans.

In the picture, Tiberius has selected Segestes to stand before the steps of his throne, and has forced him to witness the shame of his own daughter; he is mocked by the Senators sitting near him, as they point to the prisoners below.

Strabo describes, as an eye-witness, this event; he, as well as Tacitus, although Romans, express plainly their sympathy for the devotion and love of country exhibited by Thusnelda, whose personality will ever be a poetical subject for an artist.

Gift of Mr. Horace Russell, 1887. Signed. On canvas, 52 H.; 77 W.

PINE, Robert Edge. *English School.*

Born at London, 1742; died at Philadelphia, 1790. He was the son of Mr. John Pine, the engraver, and was established in London as early as 1761–62. For his picture "The Surrender of Calais," 1760, he received the first prize of one hundred guineas from the Society for the Encouragement of Art. In 1762 he obtained the first prize for "Canute on the Sea Shore, Reproving his Courtiers for Flattery." In 1772 he went to Bath, remaining until 1779, when he returned to London. In 1784 he came to America, settling in Philadelphia with the avowed object of painting the distinguished persons and events of our Revolution, but met with so little encouragement that he devoted his time to portrait painting. His first portrait was that of the Hon. Francis Hopkinson, and bears the date of 1785. Washington, in a note dated Mount Vernon, 16th of May, 1785, to the Hon. Francis Hopkinson, consents to give sittings to Pine for a portrait, to be introduced with other people of distinction in a large historical picture, contemplated by the artist. But his ideal was never realized, as he died, without having made much progress with his collection of material for his grand historical picture. He was small of stature, and morbidly irritable. After his death his wife and children opened a school, but soon returned to England.

280 *PORTRAIT OF MRS. REID, IN THE CHARACTER OF A SULTANA.*

She is seated at a table with a cup in her raised right hand. The face is turned to the left nearly in profile. A slave wearing a turban is dimly seen in the background.

Bust, life size. On canvas, 35 H.; 27½ W.

Gift of Mr. George A. Hearn, 1896.

PIOMBO, Fra Sebastiano del. (Real name Sebastiano Luciani.) *Venetian School.*

Born at Venice, 1485; died at Rome, 1547. Sebastiano Luciani, called del Piombo, from his holding the office of Keeper of the Leaden Seal, was originally a painter and musician at Venice, where he studied successively under Bellini and Giorgione. His portraits in oil had won him fame before he was invited to Rome by the famous banker, Agostino Chigi, in 1512. At this time the papal court was divided into two strong parties, one led by Raphael, the other by Michelangelo, and the latter, feeling his own defects as a colorist, courted Sebastiano, in hope that, by uniting Venetian color with his own grand design, Raphael could be outdone. When Cardinal Giulio de Medici commissioned Raphael to paint the "Transfiguration," he also commissioned del Piombo to paint "Raising of Lazarus," now in the National Gallery, London. The pictures, when finished, were exhibited side by side.

86 *CHRISTOPHER COLUMBUS.*

Life-size, seen to the waist. Standing, the face and figure three-quarters to the right of the spectator. The left hand is raised to his breast and the right is extended in front of the figure. He wears a black gown cut low at the neck, with a broad collar thrown back on his shoulders, and a cornered hat which does not conceal the luxuriant reddish brown hair. His complexion is olive, and a white fine fluted collar is about his neck. The following inscription is on the canvas: Hæc Est . Effigies . Liguris . Miranda . Columbi . Antipodum . Primus . Rate . Qui . Penetravit . in . Orbem . 1519.

This portrait comes from the Collection of the Duc de Talleyrand Valencey et Sagan, 1899.

Gift of Mr. J. Pierpont Morgan, 1900. Signed. On canvas, 41 H.; 34 W.

PLASSAN, Antoine Émile. *French School.*

Born at Bordeaux, December 31, 1817. *Genre* painter. Medals, third class, 1852, '57, '59. Legion of Honor, 1859; medal, Centennial Exposition, Philadelphia, 1776. He became blind in 1889.

581 *TABLE SUPPLIES.*

A lady in a décolleté blue dress has just risen from an easy chair by a table to look at game and vegetables which have been left with a maid who is dressed in Italian costume and is kneeling on the floor and holding up a hare for inspection. A boy with a basket over his arm is making his exit from a door at the right and whispering to a servant as he passes out.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed and dated, 1871. On wood, 6 H.; 8¼ W.

111 *LANDSCAPE.*

Lent by Mr. Thomas P. Salter. On canvas, 6 H.; 10¼ W.

POELENBURG (Poelenborch), Cornelis van. *Dutch School.*

Born at Utrecht, 1586; died there, 1667. Pupil of Abraham Bloemaert.

44 *FAUNS AND NYMPHS BATHING.*

A thickly wooded landscape with the bathers in the immediate foreground.

Purchased by the Museum, 1871. On canvas, 8¼ H.; 10¼ W.

POKITONOW, J. *Contemporary. French School.*

Born in Poland. Studio in Paris.

671 *PASTURE SCENE.*

Lent by Mr. Thomas P. Salter. On panel, 4½ H.; 6 W.

POLLAJUOLO, Antonio del. *Florentine School.*

Born at Florence, 1429; died at Rome, 1498. Antonio and his brother Pietro were workers in bronze and silver ornaments, and also painters. It is said that Antonio was the first artist who dissected the human body in order to know how to represent it. Their most excellent productions represented contests of strength and muscular action, such as "Hercules and Hydra," and the "Death of Antæus." In painting, their model was Andrea del Castagno. Their masterpiece is, without doubt, "St. Sebastian," in the National Gallery. "The Archangel and Tobit" is in the Gallery of Turin. Other examples are seen in the Galleries of Florence, Berlin, Munich, and Modena.

22 *ST. CHRISTOPHER AND THE INFANT CHRIST.*

Cut from the walls of the Chapel of the Michelozzi Villa in Florence.

The colossal figure of the legendary Canaanitish giant, Offero, St. Christopher, with a halo about his head and a palm-tipped staff in his right hand, is crossing the dangerous stream with the Divine Infant on his shoulder. The Infant upholds the globe with His left hand and His right arm encircles the neck of the saint. The distant shores are seen on either side and the blue sky is above.

Gift of Mr. Cornelius Vanderbilt, 1880. On plaster, 112 H.; 59 W.

POUSSIN, Gaspard. (Real name, **Gaspard Dughet.**) *French School.*

Born at Rome, 1613; died there, 1675. Landscape painter. Pupil and follower of his brother-in-law, Nicolas Poussin, whose name he adopted. Later he became more individual in style. He worked very rapidly, sometimes painting a large picture in a single day. In the Palazzo Borghese, Rome, are walls entirely painted by him, and in the Palazzo Colonna are several friezes by this artist.

306 *LANDSCAPE AND FIGURES.*

Lent by Mr. George A. Hearn. On canvas, 35 H.; 57 W.

POUSSIN, Nicolas. *French School.*

Born at Villeres, District of les Andelys, Normandy, 1594, died at Rome 1665. History and landscape painter. Pupil of Quentin Varin in Andelys, and of Neöl, Jouvenet, Ferdinand Elle, and Lallemont, in Paris. Went to Rome in 1624, where he studied with Duquesnay; married the daughter of

Jacques Dughet, and adopted his two sons, Jean and Gaspard, the latter took his name and afterwards rivalled him in fame as a painter.

In 1640, Louis XIII sent M. de Chanteloup to bring him back to France. Although the King made him his first painter, and showered honors upon him, Poussin found his position so intolerable on account of the jealous intrigues of Vouet, Fouquières, and Mercier that he returned to Rome on leave of absence. The death of Cardinal Richelieu, in 1642, and of the King in the following year, left him free to remain in Rome the remainder of his life.

His noble style, his skill in composition, his elegance in the grouping and disposition of figures, and his truly grand and poetic feeling in landscape, entitle him to the first place among painters of the French school.

499 *MYTHOLOGICAL SUBJECT.*

The figure of Bacchus lies at full length beneath the trees which border a stream where a faun is bathing; at the right, two chubby bacchanalian youngsters are playing over a vase or jar from which the water is flowing.

Purchased by the Museum, 1871. Signed. On canvas, 38 H.; 28 W.

506 *LANDSCAPE WITH FIGURES—FAUN AND NYMPH.*

A classical landscape, in which loves are leading a goat ridden by a nymph, above whose head a faun holds a floating piece of red drapery.

Gift of Mr. George H. Boughton, 1892. On canvas, 25 H.; 29¼ W.

500 *LANDSCAPE WITH FIGURES.*

A faun is bringing fruit and flowers to a nymph who lies on the bank of a stream. Cupid reclines on the ground near by at the right.

Gift of Mr. George H. Boughton, 1892. On canvas, 25 H.; 29¼ W.

POUSSIN, Nicolas and CERQUOZZI, Michelangelo. *Roman School.*

Cerquozzi born at Rome, 1602; died, 1660.

618 *ITALIAN LANDSCAPE (POUSSIN) ANIMALS AND FIGURES BY (CERQUOZZI).*

Lent by Princess Brancaccio. On canvas, 69 H.; 97 W.

PRATT, Matthew. *American School.*

Born at Philadelphia, September 23, 1734; died in his native city, January 6, 1805. His first instructor in art was his maternal uncle, James Claypoole, whose works unfortunately cannot be identified; that he possessed no inconsiderable skill and knowledge in his profession is attested by the thorough grounding of his pupil. Pratt, after doing considerable work in Philadelphia, sailed for London, in June, 1764, accompanying Miss Shewell (whose uncle had married Pratt's aunt), and on September 2, 1764, he gave her in marriage to the future President of the Royal Academy. After a residence of two years and a half with West, in London, whose first American pupil he was, he spent eighteen months in Bristol, and shortly after returned to Philadelphia, where he set up his easel in the spring of 1768. In 1770, he made a brief visit to Ireland, and painted several important pictures, among which was a whole length

portrait of Archdeacon Isaac Mann, in his robes, which was exhibited in Dublin at the Irish Academy. He passed a portion of the year 1772 in New York, during which time he painted a full-length portrait of Cadwalader Colden for the Chamber of Commerce, which is still in possession of that body. About the same period he painted the portraits of several members of the Walton family. His portrait of West and wife are in the Pennsylvania Academy of Fine Arts, Philadelphia, and that city also boasts of the earliest authenticated likeness of the great American philosopher, Franklin, which is his work.

206 *THE AMERICAN SCHOOL.*

This interesting picture represents West's painting room in London. To the left, West, with hat on, stands by Pratt, correcting a drawing. At the right of the painting, with palette and brushes in hand, is another student who has turned to listen to the words of the master. In the center are two younger students, one of whom is supposed to be Abraham Delanoy, of New York, who was studying with West at that time, and whose portrait by West was recently in the possession of the De Peyster family. The picture was exhibited by Pratt, at the Old Spring Gardens, in London, in 1766, under the title still preserved.

This picture shows Pratt to have been an artist of no ordinary ability, as it is a remarkable composition to have been executed at so early a day by an American artist, and its color, scheme, and detail are worthy of special notice.

Gift of Mr. S. P. Avery, 1897. Signed and dated, 1768. On canvas, 50 H.; 36 W.

PREYER, Émilie. *Düsseldorf School.*

Born at Düsseldorf, 1849. Daughter and pupil of Johann Wilhelm Preyer. Visited and studied in Cassel, 1880; Dresden and Berlin, 1881; Brussels and Antwerp, 1883; and Holland, 1885.

427 *FRUITS, FLOWERS, ETC.*

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 11 H.; 16 W.

686 *FRUIT.*

A glass of sparkling wine surrounded with fruit and flowers, stands upon a salver on a white marble top table.

Lent by Mr. Thomas P. Salter. On canvas, 7½ H.; 10 W.

PREYER, Johann Wilhelm. *Düsseldorf School.*

Born at Rheydt, near Düsseldorf, 1803; died, 1889. Pupil of Düsseldorf Academy, 1822–27. Visited Holland in 1835; Munich, 1837 and 1842; Venice, Milan, and Switzerland, in 1840; Tyrol and Venice, in 1843. Settled in Düsseldorf.

363 *GRAPES, PLUMS, NUTS, ETC.*

A bird is perched on a vine above the fruit where he is eating a piece of the nut taken from the broken shell which lies in the foreground.

Painted to order, 1874.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 13 H.; 16 W.

PRUD'HON, Pierre. *French School.*

Born at Cluny (Saône-et-Loire), 1758; died at Paris, 1823. After studying a short time at Paris, he went, in 1782, to Rome, where he remained seven years. Success being slow after his return, he was obliged to spend several years in work for engravers and book publishers; but good fortune arrived at last. He was chosen as instructor to the Empress Marie Louise, and about the same time was elected a member of the Institute of France.

279 *ASSUMPTION OF THE VIRGIN.*

The Virgin clad in a pink robe with a dark blue mantle around her figure, supported by three cherubs, is ascending to heaven. Her arms are outstretched and the face upturned into a golden light which breaks through the clouds above. St. Paul holding the key in one hand and pointing upward with the other kneels on the ground below. Another saint kneels prostrate, and Mary Magdalen looks up in solemn wonder.

Gift of Mr. Henry G. Marquand, 1888.
Signed and dated, 1816. On canvas, 8¼ H.; 17¼ W.

RAEBURN, Sir Henry. *English School.*

Born at Stockbridge, near Edinburgh, March 4, 1756; died near there, July 8, 1823. Apprenticed to a goldsmith in Edinburgh; tried miniature then portrait painting. A fortunate marriage enabled him to visit (1778) London and Italy. On his return, in 1780, he set up as a portrait painter in Edinburgh. He soon won high rank in his art; was elected, in 1812, President of the Society of Artists in Scotland, and in 1822 was knighted, and the next year was appointed His Majesty's limner for Scotland. Nine of his portraits are in the National Gallery, Edinburgh, and two in the Lenox Library, New York.

294 *PORTRAIT OF MR. WILLIAM FORSYTH, an eminent horticulturist and the author of a work upon Horticulture.*

Bust, life-size. The face and figure are turned three-quarters to the right. The dark eyes look fixedly at the spectator; he has gray hair, a florid complexion, and wears a dark olive colored coat with a velvet collar. The background is gray.

Gift of Mr. George A. Hearn, 1896. On canvas, 29½ H.; 24½ W.

RAMBERG, Arthur Georg Von, Baron. *Austrian School.*

Born at Vienna, 1819; died at Munich, 1875. Pupil of Prague and Dresden Academies and of Julius Hübner. Went in 1850 to Munich, in 1860 became professor at the Weimar Art School, and in 1866 at the Munich Academy. Member of Vienna and Berlin Academies. Order of St. Michael.

474 *MEETING ON THE LAKE.*

Purchased in Munich, 1869.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
On canvas, 44 H.; 36 W.

REMBRANDT VAN RIJN (Rembrandt Harmensz Van Rijn). *Dutch School.*

Born at Leyden, July 15, 1606. Buried in the Westerkerk (Church of the West) at Amsterdam, October 8, 1669. He was the son of a prosperous miller of Leyden whose ambition was to see him in one of the learned professions. But the boy's love for art overcame all difficulties and oppositions, and he entered the studio of Van Swanenburg as a pupil, and later that of Pieter Lastman. The bold strong features of old age had a fascination for Rembrandt, the bold markings, broad planes, and vigorous lines easily gave him that clue to a mastery of expression which is so characteristic of all his works. In 1631 he opened a studio in Amsterdam, and resided there until his death. In 1634 he married Saskia Van Uylenborch, whose fair face and form are seen in many of his portraits, biblical and historical pictures. For eight years fortune smiled upon him; his studio was crowded with pupils and he had patronage far beyond his needs. But Saskia died in 1642 and a gloom was cast over the life of the young painter. In the development of his art he left not only the impress of his own individuality upon each work by his hand, but recorded the characteristics of the people among whom he lived with a vigor and vital force which has never been equaled and is well illustrated in his portrait groups, especially that of the Syndics in the Rycks Museum at Amsterdam. In 1650, Hendrikje Stoffels, a beautiful young girl from the country, came to live in his home as housekeeper, where she remained during the remainder of his life the devoted and loving friend, watching over, and caring for him tenderly during his last days of poverty and misfortune until the end came. Unfortunately, Rembrandt had been too lavish in his expenditures, fashion changed and under the influence of French tastes for the lighter, smoother, and more elegant and decorative pictures, Rembrandt was neglected and his more robust art found little favor; debts accumulated, commissions were few, and at last he was declared a bankrupt and his whole effects were sold by auction. But the artist knew his powers, and the most splendid achievements of his life were accomplished when he was in direst poverty and extreme want.

240 *PORTRAIT OF A MAN.*

A man about forty years of age wearing a high crown, broad brim, black hat, a wide, white linen collar and black habit, is seated a little to the right with the face framed in long, dark-brown hair; looking out of the canvas the grave eyes meet yours with the sedate but kindly look of one who invites acquaintance. The left hand partially concealed by his dress and a lace ruff at the wrist are seen in shadow at the bottom of the canvas.

Painted according to Dr. Bode, about 1640. Purchased from the Marquis of Lansdowne in 1883. Bust. Life-size.

Gift of Mr. HENRY G. MARQUAND, 1890.

On canvas, 30¼ H.; 24¼ W.

239 *PORTRAIT OF A MAN.*

He is seen standing, wearing a large black hat, which casts a deep shadow over the upper portion of his countenance, from which his melancholy eyes look at the spectator with an intense dreamy expression. A rich golden brown gaberdine covers his figure, which has but little relief from a background of a similar tone.

This picture came from the collection formed by Sir William Knighton, Bart., physician to King George IV.

Sir William Knighton, besides being a very eminent medical man, was an accomplished amateur artist. He was a personal friend of George IV, whilst Prince Regent, and his principal adviser in the formation of the collection of Dutch pictures at Buckingham Palace, now the property of the Crown.

His own collection was kept intact until within a few years, when it was sold at the death of his son, who left no successor; the baronetcy becoming extinct.

Gift of MR. HENRY G. MARQUAND, 1888.
Signed and dated, 1665. On canvas, 27⅛ H.; 24⅛ W.

241 *THE ADORATION OF THE SHEPHERDS.*

The shepherds are kneeling around the Infant Saviour Who lies upon a couch of straw in the interior of a stable, wrapt in the darkness and mystery of night. As in the "Notte" of Correggio, a supernatural light emanates from the Infant, illuminating the surrounding figures. The one in deep shadow, kneeling, in the foreground, is forcibly relieved against the principal group. A man bearing a lantern which glimmers in the darkness has just entered the stable from the right followed by another group of figures, one of whom bears another lantern.

This picture is a replica or copy of the one in the National Gallery in London.

Purchased in London in 1888.

Gift of MR. HENRY G. MARQUAND, 1888.
Signed and dated, 1641. On panel, 24⅛ H.; 20⅞ W.

237 *THE MILLS.*

A sombre landscape of a warm, brownish tone, heavy with rain, the dull gray clouds are reflected in the waters of the canal, and hang over the distant landscape, shadowing almost to obscurity the long line of mills that border the artificial stream. But the old red mill, which stands in the foreground with its tiled roof, massive walls, and arched gateway, the moving figures, the quay, and the boats which drift upon the waters of the canal, are in a perpetual

golden glow, despite the heavy atmosphere of the low lands of Holland. "The old mill, in which Rembrandt was born," is inscribed upon the back of this picture. Formerly in the Cartright collection; described by Vosmaer in his list of Rembrandt's effects: "A picture of houses."

Gift of Mr. Henry G. Marquand, 1890. Signed. On canvas, 26¼ H.; 21½ W.

RENOUF, Émile. *French School.*

Born at Paris; died, 1894. Pupil of Boulanger, Jules Lefébvre and of Carolus Duran. Medal, second class, 1880. Gold Medal, and Legion of Honor, 1889 (*Exposition Universelle*).

554 *AFTER A STORM.*

A surf-beaten, sandy beach where the black fishing boats are hauled out and stretch down the bleak shore to meet a dull gray, cloudy sky at the horizon.

Gift of Mr. William Schaus, Jr., 1887. Signed. On canvas, 45 H.; 79 W.

REYNOLDS, Sir Joshua, P.R.A. *English School.*

First President of the Royal Academy. Born in Devonshire, at Plympton Earl 1723, where his father was a schoolmaster. Died at London, 1792. "Done by Joshua out of pure idleness," wrote his father over a drawing which the boy had done in his exercise-book. "While I am doing this," wrote Joshua himself of his drawing, a few years later, "I am the happiest creature alive." When he was eighteen he was sent to London to study under Hudson. After two years he had made such good progress as to estrange his master. After a year spent at Plymouth he went to London again; but upon his father's death he returned, in 1746, to Plymouth, where he won the friendship of Lord Edgcumbe, who introduced him to Captain Keppel, who offered to take him to Italy on board his own ship, the "Centurion." In May, 1749, they set sail, and till the end of the year Reynolds stayed with the Governor of Minorca, painting portraits. For two years he studied in Rome. From Rome he went to Parma, Florence, and Venice. At Parma he came under Correggio's influence; at Venice he studied Titian. "To possess a real, fine picture by that great master," he once said, "I would willingly ruin myself."

Reynolds returned to London in 1752. He settled first in St. Martin's Lane; afterwards in Great Newport Street, and finally (from 1760 onward) in Leicester Square, where his house (No. 47) may still be seen—nearly opposite to the site of Hogarth's. From this time forward Reynold's life was one unbroken success. Other painters arose from time to time to divide his popularity. Opie, Gainsborough, and Hoppner; but Reynolds' supremacy was never seriously threatened. In 1768, when the Royal Academy was founded, he was elected President by acclamation, and was knighted by the king—an honor which has ever since been offered to the holder of that office.

166 *PORTRAITS OF THE HON. HENRY FANE AND HIS GUARDIANS, INIGO JONES AND CHARLES BLAIR.*

Gift to the Museum by Mr. Junius S. Morgan, of London, 1887. This picture was purchased by Mr. Morgan from the Earl of Westmoreland. It had been in the Gallery

of the Earls of Westmoreland, at Apsthorpe, in Northamptonshire, since it was painted, about 1774. The Hon. Henry Fane, the central figure of the group, was second son of the 8th Earl of Westmoreland, and succeeded to the title at the age of fifteen. On either side are his two guardians; the one seated at his right being his brother-in-law, Inigo Jones, and the other, standing at his left, Charles Blair. The picture is engraved in vol. 3d of the published engravings of works by Sir Joshua Reynolds.

On canvas, 100 H.; 142 W.

163 *PORTRAIT OF SIR EDWARD HUGHES.*

Bust, life-size. Face three-quarters to the left, figure front, blue coat trimmed with gold lace. He has a silver star on his left breast, and a red sash crossing on the right shoulder.

Purchased by the Museum, 1871. On canvas, 29 H.; 24 W.

246 *PORTRAIT OF LADY CAREW (Daughter of Lord Carew).*

Bust, life-size. The head turned to her left. She is dressed in a white linen robe, open at the neck. Round her waist is a silk sash of pale blue. The background is sky, with light, silvery-gray, clouds.

Gift of MR. HENRY G. MARQUAND, 1888. On canvas, 29 H.; 24¼ W.

318 *PORTRAIT OF MRS. ANGELO.*

Lent by MR. GEORGE A. HEARN. On canvas, 29 H.; 24¼ W.

287 *PORTRAIT OF MRS. ARNOLD.*

Bust, life-size. Front view of the figure, the face being turned three quarters to the left. She is dressed in a white décolleté gown with a red rose and a string of pearls at the bust. A pink, fur-trimmed mantle covers the shoulders. The background is a cloudy sky with a column at the left.

Gift of MR. GEORGE A. HEARN, 1896. On canvas, 28¼ H.; 24 W.

295 *THE DUKE OF CUMBERLAND.*

Uncle of George III, second son of King George II. Commander-in-chief at the battles of Fontenoy and Culloden.

Half-length, standing three-quarters to the left; his right hand rests upon a helmet and with the left he grasps the handle of a sword at his side. He wears an armored breastplate, and a scarlet coat trimmed with gold lace.

Gift of MR. GEORGE A. HEARN, 1888. On canvas, 49 H.; 39 W.

308 *PORTRAIT OF A LADY.*

Lent by MR. GEORGE A. HEARN. On Canvas, 29 H.; 24 W.

Copy

169 *PORTRAIT OF MR. JOHN HAWKSWORTH.*

Extract from a *Catalogue Raisonné* of the engraved works of Sir Joshua Reynolds from 1755 to 1820, by Ed. Hamilton, London, Colnaghi & Co., 1874: "Hawksworth, John, LL.D., born 1715, son of a watchmaker at Bromley; died 1773, it is said, from elation at being offered £6,000 (an immense sum at that time) for the history of Cook's voyages, with illustrations engraved in mezzotint, by James Watson." The portrait was painted in 1773, and was in the possession of Mr. Graves, Pall Mall. Bought by Mr. D. F. Appleton, N. Y., 1892. Sold by Mr. S. P. Avery, Jr., to Mr. Jacob H. Schiff, 1893.

Gift of MR. JACOB H. SCHIFF, 1893. On canvas, 29½ H.; 24¼ W.

RICCI (or Rizzi), Sebastiano. *Venetian School.*

Born at Cividale di Belluno in 1662; died at the same City, 1734. With a fertile invention and great facility of execution, he excelled in imitating the great masters of the Venetian school.

229 *ESTHER BEFORE AHASUERUS.*

"And it was so, when the King saw Esther the Queen standing in the court, that she obtained favor in his sight; and the King held out to Esther the golden sceptre that was in his hand."—*Esther* v. 2.

Gift of Mr. Henry G. Marquand, 1894. On canvas, 17 $\frac{7}{16}$ H.; 50 $\frac{1}{4}$ W.

RICHARDS, Samuel. *American School.*

567 *HOUR OF PRAYER.*

Lent by Mrs. Samuel Richards. On canvas, 41 H.; 34 W.

RICHARDS, William Trost. *American School.*

Born at Philadelphia, Pa., 1833. Died at Newport, R. I., Nov. 8, 1905. Landscape and marine painter; pupil of Paul Weber. In 1855 visited Florence; in 1866–67, France and Germany; and in 1878–79–80, London and the coast of England. Exhibited at the Royal Academy, L ndon, in 1869 and 1878–81; Paris Salon, 1873. Honorary Member of National Academy. Medals: Philadelphia, 1876; (Temple) 1885.

339 *A ROCKY COAST.*

Masses of dark rocks are piled up on the foreground at the left; and at the right, the surf beats against the cliff sending the spray over its jagged surface. The sky is murky with rainclouds broken by a gleam of light at the horizon.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1877. Water Color, 22 H.; 36 W.

RICHTER, Gustav Karl Ludwig. *German School.*

Born at Berlin, 1823; died there, 1884. Pupil of Berlin Academy under Eduard Holbein, and in Paris (1844–46) of Cogniet; studied in Rome in 1847–49; visited afterwards France and Italy repeatedly, Egypt in 1861, and Crimea in 1873. Member of, and professor in, Berlin Academy; honorary member of Munich and Vienna Academies. Medals: Berlin, Paris (1855, 1857, 1859), Brussels, Vienna (1873), Philadelphia (1876), Munich (1883);

664 *VICTORY.*

The figure of Victory with pink wings, a breastplate of gilt armor, and accompanied by the angel of peace bearing a palm, is trumpeting the glad news to the world. Below are two loves, one upholding a shield filled with laurel leaves, the other holding a laurel wreath in his outstretched hands The figures are life-size.

Gift of Mr. Jacob H. Schiff, 1888. Signed. On canvas, 136 H.; 68 W.

RICO, Martin. *Spanish School.*

Born at Madrid, Spain. Contemporary. Received his first instruction in drawing from a good-hearted cavalry captain who practised art as an amateur. Pupil of Federico de Madrazo; then studied in Paris and in Rome. In 1862, he secured the first *Prix de Rome* ever given at Madrid for landscape, and, as the four years' pension involved by the prize may be used by the winner in either Rome or Paris, he chose the latter, and there Zamacois took him in hand; Meissonier and Daubigny gave him advice. Medals: Paris, third class, 1878; second class, 1889; *Exposition Universelle.* Legion of Honor, 1878.

393 *CANAL OF VENICE.*

A canal bordered with marble buildings that rise out of the water on either side. At the left is a boat landing where a boy with his feet in the water is sitting on the steps which lead to the garden of a palace where there are trees, and a summer house decorated with marble figures. A bridge crosses the canal in the distance. The sky is clear blue and cloudless.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 19 H.; 26 W.

594 *AN ITALIAN GARDEN.*

On a terrace in the center of the garden is a marble fountain relieved against green foliage and a tall tree which rises above the light buildings beyond. The sky is deep blue with light fleecy clouds.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881. On canvas, 23½ H.; 14½ W.

RIEFSTAHL, Wilhelm Ludwig Friedrich. *German School.*

Born at Neustrelitz, Germany, 1827; died at Munich, 1888; pupil of Berlin Academy under F. W. Schirmer; professor at the Carlsruhe Art School in 1870–73, and director in 1875–77; settled in Munich, 1878. Member of, and professor in, Berlin Academy; honorary member, Munich Academy, 1881. Gold Medal, Berlin, 1864; Vienna, 1873.

398 *A WEDDING PROCESSION IN THE BAVARIAN TYROL.*

The procession on its way from the church has reached the Hobz Kiel (Inn) with its swinging sign emblazoned with the double eagle of Austria: the balcony, where musicians are stationed to play the wedding march on the violin, zither and flute, is trimmed with Rose Marie, and a girl at the left with a Maas Krug and glasses well filled with wine awaits the approach of the bridal party to tender them refreshments and good wishes.

Purchased in Berlin, 1866.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 27 H.; 43 W.

661 B

A RELIGIOUS PROCESSION IN THE BAVARIAN TYROL.

Lent by Mrs. Israel Corse. On canvas, 21 H.; 42 W.

RINALDI, of Rome.

15 *THE RUINS OF PAESTUM.* (Mosaic.)

Lent by Dr. J. W. Alsop. 22 H.; 65½ W.

ROBERT-FLEURY, Tony. *French School.*

Born at Paris, 1838. Pupil of Paul Delaroche and Cogniet. Medals: 1866, '67, '70; first class, *Exposition Universelle*, Paris, 1878. Medal of Honor, 1870. Medal, first class, *Exposition Universelle*, 1878. Legion of Honor, 1873. Officer, Legion of Honor, 1884. Gold Medal, 1889, *Exposition Universelle.*

462 *A MUSICAL CARDINAL.*

The Cardinal absorbed in rendering the music which rests on a chair in front of him, is drawing the bow vigorously over the strings of a bass-viol. The figure in a scarlet robe is relieved against a gray tapestry background.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887. Signed. On panel, 21 H.; 17 W.

ROBIE, Jean. *Belgian School.*

Brussels, Belgium. Painter and author. Born at Brussels, 1821. Member of the Royal Academy of Belgium, and of the Commission in charge of the Royal Museums. Commander of the Order of Leopold. Chevalier Legion of Honor, and the Order of Francis Joseph, of Austria. In the Musée of Brussels are his "The Raisins," "Flowers, Fruits, and Accessories," "Summer," and "The Burning of the Jungle—Tiger Hunt," all presented by the artist.

489 *FLOWERS.*

A group of roses and pansies topped out with daisies and wild grasses lie on the border of pool of water where they are reflected among the petals which float on the surface.

Bequeathed by Mrs. Elizabeth U. Coles, 1892. On panel, 23¼ H.; 18¼ W.

ROBINSON, Theodore. *American School.*

Born at Irasburg, Vermont, 1854; died at New York, April 1, 1896. Pupil of Carolus Duran and J. L. Gérôme, Paris. Webb Prize, Society of American Artists, 1890. Shaw Fund Prize, same society, 1892. Medal, World's Columbian Exposition, Chicago, 1893. Member of the Society of American Artists.

548 *A WINTER LANDSCAPE.*

Lent by Mr. J. M. Lichtenauer. On canvas, 18 H.; 22 W.

ROMEYN, Willem. *Dutch School.*

Born at Haarlem about 1624; died after 1693. Pupil of Berchem in 1642. Master of Haarlem Guild in 1646. A painter of landscapes with animals, who imitated Du Jardin successfully. His love of nature was pure, his drawing good, and his composition picturesque. His works are in the Munich, Dresden, Berlin, and Amsterdam Galleries.

13 *CATTLE IN REPOSE.*

A sombre picture with a group of cattle at the base of a small hill topped with a willow and other trees against a dull sky.

Purchased by the Museum, 1871. On canvas, 13½ H.; 16 W.

ROUSSEAU, Pierre Étienne Théodore. *Barbizon School.*

Born at Paris, April 15, 1812; died at Barbizon, near Fontainebleau, December 22, 1867. Landscape painter; pupil of Rémond (1826) and of Lethière. Showed himself a true "naturalist" in his first picture (1826), and up to 1848—when his works, after being for thirteen years excluded from the *Salon* by the Academical Jury, then abolished, were readmitted—fought the battle of naturalism with varying success, and founded the modern French school of landscape painting, of which he was one of the chief glories. Albert Wolfe said of Rousseau: "He occupied the highest place, because he was the most perfect master. The grand aspect of landscape and its tenderness are equally familiar to him. He renders with the same mastery the smile of creation and its terrors, the broad open plain and the mysterious forest; the limpid, sunbright sky or the heaping of the clouds put to flight by storms; the terrible aspect of landscape or those replete with grace. He has understood all, rendered all, with equal genius. The great contemporary painters have each a particular stamp, Corot painting the grace; Millet the hidden voice; Jules Dupré, the majestic strength. Théodore Rousseau has been by turns as much a poet as Corot, as melancholy as Millet, as awful as Dupré; he is the most complete, for he embraces landscape art absolutely."

Medals: third class, 1834; first class, 1849, 1855; Medal of Honor, 1867. Legion of Honor, 1852.

337 *EDGE OF THE WOODS.*

A small path leads up the side of a low hill which is surmounted by a group of large and sturdy oaks. Above is a brilliant blue sky flecked with white clouds.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund, for her collection, at the William Schaus sale, February 28, 1896.

Signed at the left. On panel, 31 H.; 48 W.

417 *LANDSCAPE.*

A woody landscape overlooking a plain; among a group of trees at the left are two dwellings. The sky is pearly gray with light clouds.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund, for her collection, at the Henry G. Marquand sale, 1903.

Signed. On panel, 9¼ H.; 12¼ W.

482 *RIVER LANDSCAPE.*

A cluster of trees with a cottage nestling beneath borders the river; beyond, are meadow lands, a few trees, and a luminous sky with light clouds.

Purchased in Paris, 1852.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.

Signed. On canvas, 8 H.; 10 W.

ROYBET, Ferdinand Léon Victor. *French School.*

Paris. Born at Uzès (Gard), France, 1840. Pupil of Vibert. Professor *École des Beaux-Arts*, Lyons. Medal, 1866. Legion of Honor, 1892. Medal of Honor, Paris, 1893. Grand Medal, Munich, 1894. Medal of Honor, Berlin, 1895.

408 *THE GAME OF CARDS.*

Three guardsmen in the ornate costume of the XVII century, two of whom are seated at a table covered with rich red tapestry, are playing at cards. The other, with his right hand resting upon a tall beaker of wine, stands behind the table watching the game.

Painted to order.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.

Signed. On canvas, 18 H.; 22 W.

RUBENS, Peter Paul. *Flemish School.*

Born at Siegen, June 28, 1577, baptized (the day after his birth) on the festival of Saints Peter and Paul (hence his Christian name), is the chief glory of the Flemish school, and one of the great masters of the world. This remarkable man, scholar, painter and diplomatist, was descended from two good families. His father, Jan Rubens, was an Alderman of Antwerp, and his mother, Maria Pypelinckx, belonged to a distinguished family of the same city. Rubens' talent for drawing early led him to decide upon painting as a profession. He entered the school of Adam Van Noort, with whom he remained four years. Another four years was passed in the studio of Otto or Otho Vaenius, whose cultivation of mind and taste was of more advantage to Rubens than his instruction in painting. In 1598 he was admitted to the Guild of Painters in Antwerp; his father had died, and his mother had returned to that city. In 1600 he went to Venice and studied the works of Titian and Paul Veronese. For eight years Rubens was in the service of the Duke of Mantua. An excellent Latin scholar, he was also proficient in French, Italian, English, German, and Dutch. These gifts procured him diplomatic employment. In 1603 he was sent on a mission to Spain. In 1608 news of his mother's illness reached him, and he hastened home, when he was appointed Court painter to the Archduke Albert, then Governor of the Netherlands. In 1622 he visited Paris at the invitation of Marie de' Medici (a sister of the Duchess of Mantua). In 1628 he was sent on a mission to Philip IV of Spain, and in the following year he was sent to Charles I of England. Here he was knighted, and was given an honorary degree by the University of Cambridge. But wherever he went, Rubens continued to paint, and his diplomacy he considered as a mere recreation. "The painter Rubens," he is reported to have said of himself, "amuses himself with being ambassador." How hard he labored is known by the enormous number of his works—between 2,000 and 3,000. In 1609 Rubens married his first wife, Isabella Brant, who died in 1626, leaving two sons, to whom Gevartius was tutor. It was in 1630 that he married Helena Fourment, who was at that time but sixteen years old. She bore him five children, survived him, and married again. Both his wives so often served him for models that their forms and faces are familiar to the world. He died May 30, 1640, and was buried in his private chapel in the Church of St. Jacques, at Antwerp, which is decorated with a magnificent work of his own.

48 *RETURN OF THE HOLY FAMILY FROM EGYPT.*

This admirable picture was painted for the Church of the Jesuits at Antwerp prior to 1620, after Rubens' return from Italy, and before he had called in the aid of assistants. It was done immediately after finishing the famous

"Crucifixion." in the Cathedral of Antwerp, and before the execution of its companion picture, that other masterpiece, "The Descent from the Cross;" or, in other words, at the period when this prince of painters produced his greatest works. Grandeur of style and power of coloring are equally the characteristics of "The Return from Egypt." Reference is made to it in the catalogue of a sale, May 20, 1777, of the pictures taken from churches and convents of the Jesuits, at Antwerp, suppressed by the decree of the Emperor Joseph II: "Return from Egypt. The Infant Jesus, the Holy Virgin, and St. Joseph. The Eternal Father is seen in the upper part of the picture, enveloped in clouds. Well grouped. Painted on wood. H., 7 ft. 9 in.; B., 5 ft. 4 in." It was bought at this sale by the rich banker Dannoot, and is thus described in the catalogue of the Dannoot sale (page 27, No. 61), held at Brussels in 1829, when it was bought by Mr. Buchanan, one of the most skillful London experts: "The Return from Egypt. The Holy Virgin and St. Joseph hold by the hand the Redeemer of the World. The mother looks with solicitude on the Divine Infant. The Child raises His eyes to her, and seems to announce to her a happier destiny. The Father from heaven contemplates this scene with tenderness. An admirable picture, well composed, and painted with decision. It cannot be seen without exciting a sentiment of respect and devotion." It is also mentioned in Smith's Catalogue, Vol. 2, page 21, No. 71. Smith's description is from Bolswert's engraving, where the engraver has introduced the Holy Spirit, and an aureole around the head of St. Joseph, which never existed in the original; and is described in the Life of P. P. Rubens, by I. F. Michel, Brussels, 1771: "At the end of the small nave at the right is another piece by the same master, representing the Virgin and St. Joseph leading the Infant Jesus by the hand. Although the composition is unpretentious, the feeling in the heads and the beauty of the flesh tints cause it to be much admired." It is also mentioned in all the other guide-books for amateurs in Belgium, etc., and in the "Histoire de P. P. Rubens," by Andrew Van Hasselt, page 248, No. 214, and in the "Dictionary of Painters," by A. Siret, page 787, 2d edition. This picture was transferred from wood to canvas between 1879 and 1882 and was seriously injured at that time in an attempt at restoration.

Purchased by the Museum, 1871. 98¼ H.; 69 W.

226 *SUSANNAH AND THE ELDERS.* (*School Copy.*)

On the left, in a crouching attitude, is the startled Susannah, about whose figure is draped a fur-trimmed mantle. On the right the two Elders; one in the act of stepping over a balustrade, the other reaching eagerly forward grasps the branch of a small tree, from which is suspended a black gown. A pet spaniel bounding up the steps sounds the note of alarm. Every object in the picture is finished with exquisite care, and the whole surface is glowing with color.

There is no record of the provenance of this picture.

Gift of Mr. Henry G. Marquand, 1890. On panel, 18½ H.; 25¼ W.

49 *THE HOLY FAMILY.*

The Virgin is seated at the right dressed in a red robe, with an under-skirt of a deeper tone which is folded across her lap; from underneath, the white drapery falls to her feet. Her left arm is extended and rests gracefully on the folds of a dark green mantle which has been laid over the back of her seat. The Infant Christ standing upon His mother's knee, with one arm thrown about Her neck and the other extended downwards, turns His head in loving greeting to St. John. Behind the Mother and Child is St. Elizabeth, her right hand gently touching the Infant's arm, and above, at the right, St. Joseph contemplates the scene. At the left of the composition, St. Francis d'Assisi in the brown habit of the Franciscan order with his arms crossed over his breast, bends forward with an expression of rapt devotion. At his feet is the

Lamb. Beyond, a background of glowing color, brilliant cumulus clouds streaked with crimson at the horizon, a tree with luxuriant foliage, a building in the middle distance, and an architectural ruin in the foreground, complete the composition.

Engraved by John Young in the "Miles Gallery," in 1822. Exhibited at Burlington House, 1870. Described in Smith's *Catalogue Raisonné*, Vol. II, p. 221, No. 784; Waagen's "Art Treasures," Vol. III, p. 182; Max Rooses' *L'Œuvre de Rubens*, Vol. I, p. 309, No. 325. From the collection of Sir Phillip Miles, Leigh Court. From the collection of Sir Cecil Miles, Leigh Court. From the collection of Mr. F. O. Matthiessen, 1902.

Gift of Mr. J. Henry Smith, 1902. On canvas, 68½ H.; 81½ W.

33 *CAMBYSES' PUNISHMENT OF AN UNJUST JUDGE.*

It is a tradition that the Persian king, Cambyses, caused an unjust and prevaricating judge to be skinned alive, and then appointed his son to fill the chair made vacant by the death of his father, and obliged him to sit upon a cushion made of his father's skin. Over the judge's seat the painter has displayed the face and hands of the victim. A finished study for the painting made for the Magistrates' Hall at the city of Brussels, and which was destroyed in the conflagration caused by the bombardment in 1695.

Described and illustrated in *L'Œuvre de P. P. Rubens*, par Max Rooses, Vol. IV, p. 8.

Gift of Mr. Wm. E. Dodge, 1900. On panel, 17 H.; 17 W.

249 *PYRAMUS AND THISBE. School of Rubens.*

Thisbe, discovering her lover lying dead, attempts to take her own life by falling on a sword. Cupid hastens away, horrified at the sight. Above are three Loves in the branches of a tree; on the left is a monument, with a sculptured lion on a pedestal. Purchased through Eugene Benson, from a private collection, near Venice.

Gift of Mr. Henry G. Marquand, 1888. Signed. On canvas, 50½ H.; 38½ W.

RUÏSDAEL (RUYSDAEL), Jacob Isaacksz Van. *Dutch School.* (See page 154.)

Born at Haarlem, 1628 or 1629; died there, 1682. Son and pupil of Izack Van Ruïsdael; probably also pupil of his uncle Salomon Van Ruysdael. Became the greatest landscape painter of the Dutch School.

In 1648 he joined the Guild of St. Luke, at Haarlem, and in 1659 obtained the rights of citizenship at Amsterdam. He was little appreciated by his contemporaries, and gained but a scant maintenance by his art. The figures introduced in his landscapes are by Berchem, Adrian Van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglin Van der Neer. Ruïsdael was an admirable etcher.

235 *LANDSCAPE.*

A pool surrounded by a rocky margin, from which the water has found a channel, through which it passes away to the left; in the center, on the bank of the pool, are two men driving sheep; on the right and left are groups of trees, and above, a bright sky with fleecy clouds. Purchased from M. Sedelmeyer in 1886.

Gift of Mr. Henry G. Marquand, 1888. Signed. On canvas, 38½ H.; 50½ W.

RUSSELL, John, R.A. *English School.*

Born Guildford, Surrey, 1745; died at London, 1806.

310 *LADY BEAUMONT.*

Lent by Mr. George A. Hearn. On canvas, 29 H.; 24 W.

RUYSCH, Rachel. *Dutch School.*

Born at Amsterdam, 1664; died there, 1750. Daughter of a celebrated professor of anatomy, and pupil of Willem van Aelst. She devoted herself to flower painting until she was eighty years old. She married, but always signed her works with her maiden name.

71 *PLANTS, FLOWERS, AND FRUIT.*

There is a single butterfly at the bottom of the picture, and two others at the top are hovering about a small bunch of flowers and vines which twine around a cluster of brilliant red mushrooms. At the left, below, there is a creeping snail.

Purchased by the Museum, 1871. On panel, 11 H.; 8½ W.

RUYSDAEL (RUÏSDAEL), Salomon van. *Dutch School.*

(See page 153.)

Born at Haarlem (?) about 1600; died there, 1670. Pupil of Esaias Van de Velde and Jan Van Goyen. Entered the Haarlem Guild in 1623, and was its president in 1648. His pictures are usually views of canals, bordered with trees and houses, monotonous and thinly painted. Some of his best works are in Munich, Dresden, and Berlin Galleries.

12 *A DUTCH KERMESSE.*

A winter scene with a group of buildings at the right of the spectator. In the roadway, crowds of people, some on foot, others mounted with their frauen on horses, all in gay attire, are in quiet enjoyment of the day. Leafless trees rise from the sombre ground into a clear blue sky streaked with light stratus clouds, and a lake at the left is dotted with sleighs, sleds, and skaters.

Purchased by the Museum, 1871. On canvas, 29 H.; 41½ W.

40 *MARINE.*

A few fishing boats and a long stretch of low land dotted with buildings line the horizon. A gray sky with its floating clouds is reflected in the water beneath.

Purchased by the Museum, 1871. On canvas, 13 H.; 17 W.

RŸCKART (Rÿkart), David. *Flemish School.*

Born at Antwerp, 1612; died there, 1661. The third painter of his name. He was instructed by his father, and devoted himself to interiors with peasants, fairs, etc. His coloring is clear and golden, his heads are animated, and although inferior to Teniers, he often approaches him in excellence. The Vienna and Dresden Galleries have fine examples of his works. In 1652, this master was Dean of the Guild of St. Luke, at Antwerp.

55 *THE STOWAGE.*

In the center of a spacious, disorderly store-room containing everything pertaining to kitchen furniture and use piled head high, is a man and woman. The man has on a greenish blue coat and is in the act of turning a cask. A barking dog is in the left lower corner and some sheep are seen through an opening to the outer world.

Purchased by the Museum, 1871. On canvas, 36 H.; 45 W.

60 *THE FARM-HOUSE.*

In the center of the picture, outside of a farm-house, an old man is carrying a small cask of wine. At the right of the spectator is a heterogeneous mass of kitchen utensils, casks, jugs, kettles, vegetables, etc., piled up in artistic confusion. At the left are some swine, a sheep, and the distant town overshadowed by heavy clouds, through which the sun breaks near the horizon.

Purchased by the Museum, 1871. Signed. On canvas, 36 H.; 45 W.

SANCHEZ-PERRIER, Emilio. *Spanish School.*

Born at Seville, Spain. Pupil of Cano. Honorable mention, Paris, 1886. Silver medal, *Exposition Universelle*, Paris, 1889.

682 *LAGOON NEAR VENICE.*

Lent by Mr. Thomas P. Salter. On canvas, 16 H.; 21 W.

SARGENT, John Singer. *French School.*

Born at Florence, of American parents, in 1856. Portrait and *genre* painter; pupil of Carolus Duran. Has lived and painted many years in Europe. Honorable mention, *Salon*, 1879; Medal, second class, 1881. Medal

of Honor, *Exposition Universelle*, Paris, 1889; Legion of Honor, 1889; Officer of the same, 1897. Medal, World's Columbian Exhibition, 1893. Studio in London since 1886. Elected A.R.A. in 1894; R.A. in 1897; N.A. in 1897.

266 *PORTRAIT OF HENRY G. MARQUAND, Second President of the Museum; from February, 1890, to February, 1902.*

He is sitting by a table in an attitude of repose with the head resting lightly against his left hand. His right arm is over the back of the chair the hand falling by his side; the figure and face are to the front, illumined by a strong light from the left. His dress is black relieved against a gray ground and an olive-colored drapery. Three-quarters length.

Gift of the Trustees, 1897. Signed. On canvas, 49½ H.; 39½ W.

225 B *PORTRAIT OF W. M. CHASE.*

Standing in a characteristic pose, the figure, slightly relieved against a dark gray background, faces the spectator; in his left hand are a cluster of paint-brushes, a mahlstick, and a large palette smudged with paints. In the extended right hand he holds a brush; the eyes look confidently out of the picture from behind eye-glasses from which depends a broad black ribbon.

Gift of his pupils, 1905.
Signed. On canvas, 62 H.; 41 W.

SASSOFERRATO, Il. *Bolognese School.*

Born at Sassoferrato, 1605; died at Rome, 1685. Real name Giovanni Battista Salvi. Son and pupil of Tarquinio Salvi. About 1629 he went to Naples, where he is supposed to have studied with Domenichino. He afterwards studied and copied the works of the great masters in Rome. He devoted himself chiefly to painting Madonnas and devotional pictures.

106 *MADONNA.*

The face and figure are to the front. The head and eyes upturned in adoration. Over the head is a light drapery which falls about the shoulders over a dull red robe. The hands are raised and a blue mantle which is about the figure folds over the arms.

Purchased by the Museum, 1871. On canvas, 17 H.; 13½ W.

SCHAEFELS, Hendrik F. *Flemish School.*

Born at Antwerp. *Contemporary.*

666 *RUBENS AT THE COURT OF SPAIN.*

Lent by the Misses Hall. On canvas, 27½ H.; 22½ W.

SCHAUSS, Ferdinand. *German School.*

Born at Berlin, 1832; resides there. Pupil of C. Steffeck, at Berlin, and of Léon Cogniet, at Paris, where he lived from 1856 to 1862. Studied in Italy, 1863–64; visited Spain, England, Holland, etc. Professor of the Weimar Academy, 1874–76. Medals at Munich, Vienna, Philadelphia, etc.

555 *RESIGNATION.*

Bowed before a crucifix and resting her head upon both hands is a woman with a pale, sorrowful face and dark brown hair, which falls about her shoulders over a dull red dress. Head and shoulders, life-size.

Gift of Mr. William Schaus, *in memoriam* of Catharine Denice Schaus, 1887.
Signed. On canvas, 28½ H.; 23 W.

SCHEFFER, Ary. *French School.*

Born at Dordrecht, Feb. 10, 1795; died at Argenteuil, June 15, 1858. History and portrait painter; son of Johann Baptist Scheffer; pupil of Guérin. Sympathizing neither with the classic school represented by his master, nor the romantic led by Géricault and Delacroix, Scheffer took up a class of subjects which showed his sympathy with the cause of freedom, such as the Suliote women, an episode of the Greek war, and the Battle of Morat. Influenced by Ingres, he sought and obtained greater purity of form, and painted subjects from Goethe and Byron. In 1836 he was appointed art instructor to the Orléans family, and directed the studies of Princess Marie in sculpture. In 1836 he accompanied the Duc d'Orléans and General Baubrand, whose widow he afterwards married, to the siege of Antwerp, and after his return painted several military episodes for Versailles. Between 1835 and 1848 he produced his greatest works, the "Christus Consolator and Judex," the "Francesca" and the "Mignon." When the Revolution broke out, Scheffer assisted the King and his family in their escape from Paris, and then went to Holland and England for rest. The *coup d'état* of 1852, which gave Louis Napoleon the throne, was a blow to his hopes which finally disgusted him with politics, from which he withdrew altogether. Five years later, after a last visit to England, he lost his friends Manin and the Duchesse d'Orléans, to whom he was much attached. After attending the funeral of the latter, he returned much broken to France, and shortly after died.

568 *PETER'S REPENTANCE.*

At the right of the picture is the figure of Our Saviour in a white habit, his hands are bound with a heavy cord and his face is turned to the left looking reproachfully at Peter who with his hands clasped and raised before him is fleeing from the place; a soldier in a steel helmet stands behind the figure of Christ, and his disciples crowd forward raising their hands in indignation. Large columns and a piece of sky form the background. The figures are life-size seen to the knees

Gift of Mr. Edward Brandus, 1899.
Signed and dated, 1855. On canvas, 59 H.; 73 W.

525 *STUDY OF A HEAD.*

Lent by a Friend. On canvas, 25¼ H.; 20¼ W.

146 *CHRIST ON THE MOUNT.*

Lent by Mrs. Israel Corse. On canvas, 6 H.; 6 W.

SCHENCK, Auguste Frédéric Albrecht. *French School.*

Born in the Duchy of Holstein, 1828. Resides at Ecouen (Seine-et-Oise), France. Pupil of Cogniet. Medal, 1865. Chevalier of the Order of Christ, of Portugal; Commander of the Order of Isabella the Catholic. Legion of Honor, 1887.

396 *"LOST"—SOUVENIR OF AUVERGNE.*

Huddled together on a mountain side swept by a blinding storm of snow are a flock of sheep in distress. Their faithful guardian, a shepherd dog, is at the left, and high above in a whirl of snow a misty figure is seen clinging to a wooden cross.

Painted to order. *Salon*, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 60 H.; 92 W.

SCHRADER, Julius. *German School.*

Born at Berlin, 1815; resided near there. Pupil of the Berlin and Düsseldorf Academies; studied in Italy, 1845–47; Professor at Berlin Academy in 1848; a Senator and a Corporate Member of the Royal Academies of Berlin and of Vienna; Honorary Member of the Academy of Dresden, etc. Gold Medal, Berlin and Weimar; Medals at Vienna, Paris and London.

534 *BARON ALEXANDER VON HUMBOLDT.*

Painted from life at the age of 89 years.

In the year 1857, the late Mr. Albert Havemeyer, of this city, being then in Berlin, called on Baron von Humboldt and requested him to sit for his portrait to the eminent artist, Julius Schrader. The Baron was obliged to decline the frequent and urgent solicitations of his many admirers for a similar favor, but having in the United States many personal friends and acquaintances whom he thought would be gratified to see a good portrait of him, cheerfully consented to sit; and taking from his table a number of sketches made of himself, he selected one having in the background Chimborazo, and said, "I will be painted sitting here," designating the spot with Chimborazo in the distance. The artist commenced the picture at once, and at its completion the Baron expressed himself as delighted with it. This was the last portrait, from life, of Humboldt.

Gift of MR. H. O. HAVEMEYER, April 17, 1889.
Signed and dated, 1859. On canvas, 62 H.; 52 W.

560 *QUEEN ELIZABETH SIGNING THE DEATH WARRANT OF MARIE STUART.*

Queen Elizabeth robed in a green velvet gown with slashed sleeves is seated at a table covered with rich tapestry listening to Sir Walter Raleigh who leans forward to present the death warrant of Marie Stuart for the Queen to sign. Her Titian red hair is in strong contrast to the pale face, drooping head, and listless hand which holds the pen at her side.

Given in memory of MRS. WILLIAM F. DOMINICK, by her sons, November 15, 1892.
Signed and dated, 1876. On canvas, 61 H.; 48 W.

SCHREYER, Adolphe. *German School*

Born at Frankfort-on-the-Main, 1828; died, 1899. Pupil of Städel Institute, Frankfort, studied the horse in the riding school and anatomically, then in Stuttgart, Munich, and Düsseldorf; traveled in 1848 with Prince Thurn and Taxis through Hungary, Wallachia, and Southern Russia; accompanied the Austrians on the march through the Danubian principalities in 1854; visited Syria and Egypt in 1856, Algiers in 1861, and resided in Paris until 1870, when he settled at Kronberg, near Frankfort; lived alternately there and in Paris. Member of Antwerp and Rotterdam Academies. Medals: Brussels, 1863; Paris, 1864, 1865, 1867; Munich, 1876; Order of Leopold, 1866; Honorary Member of the Deutsches Nochstift; court painter to Grand Duke of Mecklenburg, 1862; officer of the Star of Roumania, 1888.

348 *"ABANDONED" (ON THE MARSHES OF THE DANUBE).*

A single horse attached to a wagon which has been wrecked stands over the bodies of his mate and his master, who lie stark and stiff on a desolate plain soaked with the waters of a recent storm.

Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. Water Color, 11 H.; 22 W.

468 *ARABS ON THE MARCH.*

A troop of mounted Arabs are passing slowly over a rocky verdureless ground into the middle distance towards a walled city; prominently in the center foreground are two of the number, one on a white horse, the other upon a bay. A range of low hills is at the right and a deep blue sky is above all.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 22 H.; 37 W.

630 *BATTLE SCENE. ARABS MAKING A DETOUR.*

An Arab chief, leader of a troop, is mounted on a light dapple gray horse which, having been startled by the bursting of a shell, springs forward over the rocky foreground; with him is the standard bearer on a white horse which has swerved to the right: their followers come rushing on at full gallop. Smoke from the enemy's guns near the horizon at the left rises into a deep blue and cloudy sky.

Gift of Mr. John Wolfe, 1893. Signed. On canvas, 59 H.; 96 W.

668 *ARAB SCOUT.*

Lent by Mr. Thomas P. Salter. On panel, 7½ H.; 9½ W.

SEITZ, Anton. *German School.*

Born at Roth-am-Sand, near Nuremberg, 1829. Pupil of Friederich Wagner and Reindel, in Nuremberg, and in 1853–1863 of Flüggen, in Munich, Professor and honorary member of the Royal Academy of Munich. Gold medals at Munich and Vienna. Chevalier of the Bavarian Order of St. Michael.

384 *THE DISCUSSION.*

In the courtyard of a peasant's home two men are engaged in argument; one in his shirtsleeves and with a pipe in his hand is seated on an old wooden bench; the other stands before him gesticulating; a German peasant girl by his side is listening to the argument.

Purchased in Munich.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1869. On wood, 11 H.; 15 W.

SHEE, Sir Martin Archer. *English School.*

Born at Dublin, 1769; died at Brighton, 1850. He came from an old Irish family, and it was Burke who introduced him, when he came from Dublin to London in 1789, to Reynolds. His own suavity and good manners were even better introductions to the portrait painter's *clientele*, and he soon met with distinguished patrons. In 1789 he was elected A.R.A., and having mar-

ried, moved into Romney's old house in Cavendish Square. In 1800 he became R.A., and upon the death of Sir Thomas Lawrence, in 1830, he was elected to the presidency of the Royal Academy. In 1805 he published a volume of verse (followed in 1809 and 1814 by others), which called forth praise from Byron in his "English Bards and Scotch Reviewers":

> "And here let Shee and genius find a place,
> Whose pen and pencil yield an equal grace:
> While honors, doubly merited, attend
> The poet's rival, but the painter's friend."

168 *PORTRAIT OF DANIEL O'CONNELL.*

Half length, sitting with the left arm resting on a table and the right at his side holding a quill pen; face to the front, with eyes looking out of the picture. He is dressed in a black coat and red vest, with a black silk scarf about the neck.

Gift of Mr. John D. Crimmins, 1899. On canvas, 36 H.; 28 W.

SHURTLEFF, Roswell Morse. *American School.*

Born at Rindge, N. H., 1841. Studied at Lowell Institute, Boston, and at National Academy of Design, New York, 1863. Elected N.A., 1890. Member of the Water Color Society.

142 *A MOUNTAIN STREAM.*

The stream flows down through the center of the picture forming a pool in the foreground; at the left the forest trees crowd the bank; at the right of the gorge is a wooded cliff and above, a mountain range from which the light clouds are lifting into a blue sky.

Gift of Mr. Wm. F. Havemeyer, 1891. Signed. On canvas 38 H.; 50 W.

SIMONETTI, Cavaliere Attilio. *Italian School.*

Born at Rome; contemporary. *Genre* painter; pupil of Fortuny. Professor in Naples.

347 *THE RENDEZVOUS.*

A woman dressed in pink and canary colored silk and holding a fan in her hands is standing in front of a light wall; she has powdered hair, adorned with high feathers and a blush rose.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1874. Water Color, 13 H.; 9 W.

410 *THE FLOWER.*

A Spanish lady standing in her boudoir is seen at full-length holding a white rose in her hand; a green mantle covers her head and shoulders.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. Water Color, 14 H.; 10 W.

409 *AMATEUR OF PAINTINGS.*

Seen at full-length, standing, dressed in the costume of a Spanish gentleman of the XVIII century. He is examining a small picture which he holds before him with both hands.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. Water Color, 13 H.; 9 W.

SLINGELAND, Pieter van. *Dutch School.*

Born at Leyden, 1640; died there, 1691. Pupil of Gerard Dou. He devoted himself chiefly to *genre* subjects, homely scenes. His execution was labored, and his composition without grace.

82 *PORTRAIT OF A DUTCH BURGOMASTER.*

Full-length, cabinet-size, face slightly to the left, figure to the right. The right hand rests upon the hip and the left is suspended over a stone base at the entrance to the house. In the background are a bit of sky and a garden with statuary.

Purchased by the Museum, 1871.
Signed. On canvas, 14 H.; 11½ W.

SNIJDERS, Frans. *Flemish School.*

Born at Antwerp, 1579; died there, 1657. This great animal painter was the pupil of Pieter Brueghel and Van Balen, the friend and co-worker of Rubens and Jordaens, and closely allied in friendship to Van Dyck, who painted his portraits. He executed animals in the landscapes of Rubens, and the latter painted figures in the works of Snyders. Philip V of Spain gave him large commissions. His works are in the principal European galleries and in private collections in England.

64 *LIONS CHASING DEER.*

Two lions in the chase; one springing forward, has his paw on the haunch of a roebuck.

Purchased by the Museum, 1871.
On canvas, 54 H.; 82½ W.

SORG (Sorgh), Hendrick Maertensz. *Dutch School.*

Born at Rotterdam, 1611; died there between 1669 and 1670. Real name, Hendrick Maertensz Rokes. *Genre* painter; pupil of Willem Buytewech; formed his manner after the works of Brouwer, though more dull and heavy in color. He represented peasant scenes, conversations, and kitchen interiors, with genuine feeling for nature, good drawing, and careful execution.

242 *A KITCHEN.*

The room is lighted from a high window at the left of the spectator. One woman standing at a table is pealing apples; another kneeling upon the floor and dressing a fish has turned her head to watch a kitten which is investigating the contents of a basket. On the floor are many kitchen utensils and a group of fish.

From the W. H. ASPINWALL Sale, 1886.
Gift of MR. HENRY G. MARQUAND, 1888. On panel, 20½ H.; 17½ W.

SPRING. *Munich School.*

Munich. Contemporary.

687 *TRIAL OF STRENGTH.*

Lent by the Misses Hall. On canvas, 12½ H.; 19½ W.

STARK, James. *English School.*

Born at Norwich, 1794; died at London, 1859. He was for three years a pupil of "Old Crome," and then went to London and exhibited his first picture at the Royal Academy in 1817. Returned to Norwich, and took a prominent part in the exhibitions there. Contributed to the Royal Academy and British Institutions, where in 1818 he won a premium of £50. In 1821 he removed to Yarmouth, but soon returned to Norwich, and in 1827 he published there his "Scenery of the Rivers of Norfolk." He removed to London, and in 1839 to Windsor. In 1849 he returned to London. His masterpiece, "The Valley of the Yare," is in the National Gallery.

283 *WILLOWS BY THE WATER COURSES.*

A group of scragly willows beneath which a flock of sheep are grazing. The sky is blue with floating clouds.

Gift of Mr. George A. Hearn, 1897. On canvas, 17½ H.; 23 W.

STEEN, Jan Havicksz. *Dutch School.*

Born at Leyden about 1626; died there, 1679. He loved a jovial, roistering life, and as a tavern keeper was able to indulge himself. It is remarkable that in his half drunken state he could have executed two hundred works of so much merit. He studied first with Nicholas Knupfer, and Van Goyen, whose daughter he married in 1649, and developed under the influence of Frans Hals and Adrian Van Ostade. He was fond of representing the humorous and ludicrous scenes incident to the life which he led, degenerating often into vulgarity. His pictures may be seen in nearly all of the large Continental Galleries.

76 *A DUTCH KERMESSE.*

Near the entrance to an old tavern where the sign of an elephant hangs over the door and a banner is flung to the breeze from a window above, happy people look down upon a young man standing upon a tub fiddling for the dancers in their merry sport, and a boatload of hilarious souls are just pushing from the shore, bidding adieu to a friend who raises his cap with his right hand and extends his left with a full mug of beer in a parting salute. A cool, cloudy sky, an arched bridge over a stream of water, a group of trees in the center, with the old tavern at the left, form the landscape; and in the immediate middle foreground is a family group with a basket of refreshments, and a black dog in repose.

Purchased by the Museum, 1871. Signed. On canvas, 24 H.; 29½ W.

11 *THE OLD RAT COMES TO THE TRAP AT LAST.*

Purchased by the Museum, 1871, On canvas, 31 H.; 26 W.

STEVENS, Alfred. *Belgian School.*

Born at Brussels, 1828; died at Paris, August 24, 1906. *Genre* painter. pupil of the *École des Beaux-Arts*, in Brussels of Navez, and in Paris of Roqueplan; has acquired great fame with his graceful representations of elegant modern interiors, enlivened with figures. Medals: Brussels, 1851; Paris, third class, 1853; second class, 1855; first class, 1867, 1878. Order of Leopold, 1855; Officer, 1863, afterward Commander, then Grand Officer. Legion of Honor, 1863; Officer, 1867; Commander, 1878. Commander of Austrian Order of Francis Joseph, and of Bavarian Order of St. Michael. Grand Medals of Honor: for Brussels at Paris, 1889; at Amsterdam; at the Universal Exposition of Berlin, 1894; and of Austria. The Cross of the Lion of the Netherlands, and of the Order of Merit from Bavaria. Grand Officer Order of Compbodge as a result of his historical panorama of the century, by the Minister of the Colonies, at Paris.

392 *THE JAPANESE ROBE.*

A young lady dressed in a blue Japanese robe, richly embroidered, stands before a mirror which reflects her face, a portion of her figure and objects in the room. The figure is three-quarters length with her back to the spectator. Painted to order.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 30 H.; 25 W.

587 *AFTER THE BALL.*

A lady standing in her boudoir at full length, facing the spectator, and wearing a canary colored ball dress, is removing from her arms long-sleeved, white gloves. A golden arm-chair covered with red tapestry and a Japanese cabinet are at her left.

Gift of Mrs. Mary Goldenberg, 1899. Signed. On panel, 12 H.; 8 W.

STEVENS, Édouard Joseph. *Belgian School.*

Born at Brussels, 1822; died there, 1892. (Brother of Alfred Stevens.) Self-taught. Exhibited in Brussels in 1844; in Paris, 1847. Medals: Paris, second class, 1852, 1855, 1857; Order of Leopold, 1851; Officer, 1862; Legion of Honor, 1861. One of the streets of Brussels was named after him. An expert swordsman and sportsman.

475 *SURPRISE.*

A dog suddenly appearing before a mirror is surprised at his own reflection.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 27 H.; 30 W.

STORK (Storck), Abraham the Elder. *Dutch School.*

Born at Amsterdam about 1630, where he died about 1710. Marine painter. Imitator of Backhuysen.

10 *A SEAPORT.*

Prominently at the right is a large gray building standing at the entrance to a canal, opposite at the left is a dock where boats are moored and

merchandise is landed; beyond, laying at anchor in the harbor are ships of the old Dutch type with high poop decks and ornate hulls. The sky is clear with cumulus clouds lifting into the blue above.

Purchased by the Museum, 1871.

On canvas 20 H.; 26 W.

STORY, George H. *American School.*

Born at New Haven, Conn., 1835. After studying with Charles Hine for two years in his native town, he went to Portland, Maine, and opened a studio where he remained one year, going to Washington in 1859; in 1862 he went to Cuba and spent one year in Santo Espiritu and Trinidad, returning to New York in 1863. He afterwards spent two years in study on the Continent. Elected A.N.A., 1875. Medal at the Centennial Exposition, Philadelphia, 1876.

90 *THE YOUNG MOTHER.*

Lent by Mrs. George H. Story. Signed. On millboard, 12 H.; 10 W.

STRIGEL, Bernhard. *German School.*

Born at Memmingen, 1460; died there before 1528. History and portrait painter, mentioned in documents as living in Memmingen between 1516 and 1528.

69 *PORTRAIT OF A GERMAN LADY.*

A young lady wearing an elaborate head dress with lace falling down over her right shoulder is sitting by an open window through which are seen the village and a mountain range beyond. Her dress is dark red, trimmed with richly embroidered bands which pass over her bare neck and shoulders. A necklace of pearls with pendant point is about her throat. The right hand rests in her lap.

Purchased by the Museum, 1871.

On panel, 13¼ H.; 9¼ W.

STUART, Gilbert. *American School.*

Born at Narragansett, Rhode Island, December 3, 1755; died Boston, July 27, 1828. After some unaided efforts he received instruction from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. The death of his master left Stuart to shift for himself, and after struggling a while at the University of Glasgow, he returned home. In 1775 he went again to England, where he found a friend in Benjamin West, whose studio he entered as a pupil, but soon became an assistant to his master. In 1785 he set up a studio of his own in London, achieving marked popularity and financial success. He visited Ireland in 1788, where he was received with great favor, and painted the portraits of many distinguished persons, and returned to America in 1792. Soon after his arrival in New York the Duke of Kent offered to send a ship of war for him if he would go to Nova Scotia and paint his portrait, but he declined the offer. Among his sitters in Europe were three Kings: Louis XVI, George III, and George IV while Prince of Wales. He painted also Alderman Boydell, John Kemble, Sir Joshua Reynolds, Benjamin West, and many other distinguished artists. Six Presidents

of the United States sat to him for their portraits, viz.: George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe, and John Quincy Adams. After working two years in New York, Philadelphia, and Washington, Stuart settled in Boston, where he resided the remainder of his life. Stuart was gifted with a perception which enabled him to select the true lines of thought and character of his sitter, which he rendered without hesitation. A collection of two hundred and fifteen of his works was exhibited in the Boston Athenæum soon after his decease, for the benefit of his family, which realized a considerable sum.

164 *PORTRAIT OF JOHN JAY.*

Lent by Mr. Augustus Jay. On canvas, 53 H.; 40 W.

178 *PORTRAIT OF MR. DAVID SEARS.*

Bust, life-size; face three-quarters to his right; light brown hair, white neckcloth, black coat relieved on a gray ground.

Gift of Several Gentlemen, 1881. On canvas, 27 H.; 23 W.

174 *PORTRAIT OF CAPTAIN HENRY RICE.*

Bust, life-size; face three-quarters to the left, eyes looking to the front; light brown hair, full white neck-cloth, tied in a bow; dark brown coat; gray background.

Captain Rice served in the war of 1812.

Purchased by the Museum, 1897. On panel, 25¼ H.; 21 W.

199 *PORTRAIT OF GEORGE WASHINGTON.*

The face is strongly illumined from the left; the dark gray eyes look calmly and steadily to the front. The coat is black and a white lace ruff and tie are at the neck; his powdered hair and florid complexion are strongly relieved against a dark olive background. Bust, life-size.

Painted at Washington, D. C., 1803, for Daniel Carroll, of Duddington Manor, D. C., cousin of Charles Carroll, of Carrollton. Purchased from the Carroll family and given to the Museum by Mr. Harry O. Havemeyer, 1888.

On canvas, 28¼ H.; 23¼ W.

225 C *PORTRAIT OF JUDGE JOSEPH ANTHONY, JR.,*

First Cousin of Gilbert Stuart.

Bust life-size. Sitting with the face and figure turned three-quarters to the left. He has a florid complexion, iron-gray hair and wears a dark blue coat with brass buttons. In the background is a dark crimson curtain illumined at the lower left-hand corner with a bit of bright blue sky.

On canvas, 29¼ H.; 23¼ W.

225 D *PORTRAIT OF MRS. JUDGE JOSEPH ANTHONY, JR.,*

Née Henrietta Hillegas, daughter of Michael Hillegas the first Treasurer of the United States.

Bust, life-size. She is sitting with her face and figure turned three-quarters to the right. The clear blue eyes are looking directly at the spectator; her fair face, abundant powdered gray hair and white décolleté dress are relieved against a dark crimson curtain which blends into a deep blue sky at the bottom of the canvas.

This portrait, and that of Judge Joseph Anthony, Jr., were inherited by Elizabeth T. Clement, of Huntingdon, Pennsylvania, from her mother, Henrietta Hillegas Anthony Clement, who was the daughter of Judge and Mrs. Joseph Anthony, Jr. Elizabeth T. Clement disposed of these two portraits to the Ehrich Galleries, and from the latter they were purchased by the Museum in 1905, from income of the Rogers Fund. On canvas, 29¼ H.; 23¼ W.

SULLY, Thomas. *American School.*

Born at Horncastle, Lincolnshire, England, June 8, 1783; died, Philadelphia, November 5, 1872. Portrait painter. Taken to Charleston, S. C., by his parents, who were comedians, in 1792; was first instructed by M. Belzons, a French miniature painter, in Richmond, Va., and painted there, and at Norfolk until his brother Lawrence's death, in 1804. In 1806, having married his brother's widow, he removed to New York, and lived there, excepting a short visit to Boston for instruction from Gilbert Stuart, until 1808, when he removed to Philadelphia. In 1809 he went to London, studied several months under Benjamin West, and coming back in 1810, settled permanently in Philadelphia. He again visited England in 1837–38, and in the latter year painted from life a portrait of Queen Victoria, from which he painted a full-length portrait of this Queen arrayed in robes of state. Between 1820 and 1840, he exhibited ten portraits at the Royal Academy.

177 *PORTRAIT OF MR. WILLIAM GYNN.*

Bust, life-size; head inclined forward with face to the front; eyes looking out of the picture; dark curly hair, black coat, and gray background.

Gift of Mrs. Rosa C. Stanfield, Philadelphia. 1894. On canvas, 23 H.; 19 W.

222 *PORTRAIT OF THE ARTIST.*

The figure is in profile to the left, and the face is turned three-quarters to the front; the eyes look steadily forward at the spectator. A portion of the right hand is seen holding a pencil.

Gift of Mrs. Rosa C. Stanfield, 1894. On canvas, 16¼ H.; 13¼ W.

TENIERS, David (the Elder). *Flemish School.*

Born at Antwerp, 1582; died there, 1649. Pupil of his elder brother Juliaen, of Rubens, and in Rome of Adam Elsheimer. Master of Antwerp Guild in 1606; painted chiefly peasant scenes, but occasionally biblical and mythological subjects.

7 *A DUTCH KITCHEN.*

Before this picture came into the possession of the Museum, the beef, which is now seen suspended at the right, was completely obliterated by a dark-gray cloth and other objects, which had been painted over it in an attempt to conceal or repair an injury to the canvas. The painting has recently been cleaned and these objects removed, leaving the composition the same as when the picture left the easel of the artist.

In a spacious old kitchen with heavy oak beams, at the right a newly dressed beef is suspended with a bowl beneath to catch the drippings; behind a man and a woman are engaged in conversation. In the center above there is a window and underneath it a door, through which a man is stepping with a bowl in his outstretched hands. At the left a woman in a bright red waist, white apron, and dark green skirt, stands by an open well with an earthen pitcher resting on the curb. She is surrounded with kitchen utensils, a shining brass kettle, jars, and a small table, covered with vegetables. A white spotted dog stands in the near foreground, and a bright red liver,

which hangs from a beam near the middle center of the picture, strikes a high color note.

Gift of Mr. William H. Webb, 1874. Signed. On canvas, 45½ H.; 39 W.

D.TENIERS E.

TENIERS, David (the Younger). *Flemish School.*

Born at Antwerp, 1610; died at Perck, near Brussels, 1690. The most eminent *genre* painter of Belgium. He was instructed by his father, but was very much influenced by Rubens. His first wife was the daughter of Jan Brueghel, and the second, Isabelle de Fren, a daughter of the Secretary of State for Brabant. He was much favored by the Archduke Leopold William, and by Don Juan, of Austria; he excelled in representations of the alchemist, fairs, and festivals of all sorts. His touch was light and brilliant, his coloring exquisitely beautiful.

Teniers, though a Fleming by birth, belongs rather to the Dutch school in style, being one of the principal *genre* painters, of whom most of the other leading masters are Dutch. The place of Teniers in art history is that he was *par excellence* the painter of the pleasures of the ale-house and card-table. He was refined in person, enjoyed the highest patronage, and was the friend of courtiers and princes. Yet he remained throughout his life the painter of the pot-house.

77 *A MARRIAGE FESTIVAL.*

The foreground is occupied with peasants who are dancing to the music of a bagpipe. At the right and behind under the trees a multitude of people, in hilarious enjoyment of the wedding feast, are seated at tables which extend to the door of the farm-house. In the middle distance at the left two men are quarreling and friends of each are seen coming to the rescue. Public buildings and a church-spire rise from the village in the distance into a sunny evening sky.

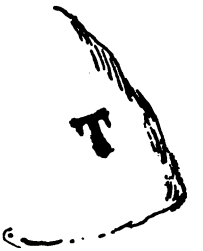
Purchased by the Museum, 1871.
Signed. On canvas, 25 H.; 28½ W.

78 *THE TEMPTATION OF ST. ANTHONY.*

St. Anthony, seated at a table in the center of a spacious cave, lighted from an opening to the sky at the left of the spectator, in rapt devotion, with his open Bible resting on a skull, a jar of water, and the exalted cross before him, turns his head at the instigation of a fiend in monkish garb to a beautiful woman, led by an imp in human shape into his presence. At the right, a group of gnomes with monstrous forms and mucous mien, surround a woman who sleeps; one is mounted on a boar; others are in the

form of bats, frogs, and flying fish, and two mounted elves float in the air above. St. Anthony clasps his hands in agony of spirit.

Purchased by the Museum, 1871. On copper, 22 H.; 26½ W.



6 *JUDITH WITH THE HEAD OF HOLOFERNES.*

Judith, standing in the center of the picture, three-quarters length, clad in a dark green dress, open at the neck, holds in her left hand the dissevered head of Holofernes which she is in the act of dropping into a sack held at her left by an old woman. In her right hand is the falchion, and in a tent behind the headless trunk of the victim of her religious patriotism and insidious wiles is seen lying upon a couch.

Gift of Mr. Gouverneur Kemble, 1872. On panel, 14 H.; 10 W.

259 *LANDSCAPE.*

On the right, near the edge of a wood, two men stand by a rocky ledge; the one leaning upon a stick has a brown dress and red cap, the other wears a blue coat. In the distance, at the left, a church-spire is seen above the trees; the sky is gray and cloudy.

Formerly owned by E. Smith, Esq., of Canterbury. Exhibited at the Royal Academy, 1888, by J. Humphrey Ward, Esq.

Gift of Mr. Henry G. Marquand, 1888. On panel, 6¼ H.; 8¼ W.

263 *THE GOOD SAMARITAN.*

Copy after Jacopo da Ponte, called Il Bassano. Landscape. The wounded man lies prostrate, while his limbs are bound with a long bandage by the Samaritan. Engraved by Q. Boel in *Teniers Gallery*. The Duke of Marlborough sale, 1886.

Gift of Mr. Henry G. Marquand, 1888. On panel, 6 1/16 H.; 8¼ W.

274 *LANDSCAPE.*

Copy after Jacopo da Ponte, called Il Bassano. In the foreground is a flock of sheep with a goat; on the left, a man resting with his dog; on the right, a boy in red dress with three lambs; a cottage in the middle distance. Engraved by Q. Boel, in *Teniers Gallery*. Duke of Marlborough sale, 1886.

Gift of Mr. Henry G. Marquand, 1888. On panel, 6 1/16 H.; 8¼ W.

THOMPSON, A. Wordsworth. *American School.*

Born at Baltimore, Md., 1840; died at Summit, N. J., 1896. *Genre* and landscape painter. During the Civil War he was employed by Harper Bros. and the "London News," to illustrate scenes and incidents of the

war; at its close he went to Paris and entered the *École des Beaux-Arts*, and also studied with Barye at the *Jardin des Plantes;* and with Gleyre, Lambinet, and Pasini. He first exhibited at the *Salon* in 1865. After spending eight years on the Continent, in Spain, and Algiers, he returned to New York and was elected A.N.A. in 1873, and N.A. in 1875. Medal of Honor at the *Exposition Universelle*, Paris, 1889.

626 *OLD BRUTON CHURCH, VA., IN THE TIME OF LORD DUNMORE.*

The old church stands in the center of the picture with its historic surroundings as in the old Colonial days. At the right two men mounted on white horses are passing the compliments of the day with their neighbors and friends; others have dismounted and gallantly address themselves to the ladies. An empty calash stands by the walk and a negro holds a horse near by. At the left the citizens stroll leisurely up the walk and through the gate to the open door of the church.

Gift of Mrs. A. Wordsworth Thompson, 1899.
Signed. On canvas, 18 H.; 26½ W.

THORNHILL, Sir James. *English School.*

Born at Weymouth, in 1676; died, 1734. Pupil in London of Thomas Highmore; was patronized by Queen Anne, who made him her Sergeant painter. He decorated eight compartments of the Cupola of St. Paul's, the great hall at Blenheim, the ceilings and walls of the hall at Greenwich Hospital, and a salon and hall at Moor Park, Herts. He was knighted by George I, the first native painter, it is said, to receive that distinction. In 1724 he endeavored to found a Royal Academy of Art, and failing, opened a drawing academy in his own house.

292 *PORTRAIT OF MRS. BENSON.*

Bust, life-size. Three-quarters to the left. The smiling face and brown hair are relieved against a dark gray background. The eyes look directly at the spectator. She wears a décolleté dress of blue velvet.

Gift of Mr. George A. Hearn, 1889. On canvas, 29½ H.; 24½ W.

TIEPOLO, Giovanni Battista. *Venetian School.*

Born at Venice, April 16, 1696. Died at Madrid, March 27, 1770. Pupil of Gregorio Lazzarini, afterwards influenced by Giovanni Battista Piazzetta, and still more by Paolo Veronese, whose equal he was reputed to be, in the decadence of Venetian Art, though he was far from being so as a colorist. He has been rightly called the last decorative painter of the Venetian School.

88 *THE CROWNING WITH THORNS.*

Sitting upon a gray stone base beneath a vaulted archway with a crown of thorns upon his head and the tender of a scourge for a scepter, our Saviour meekly bears the taunts of the soldiers and the mad populace who surround him; at the left of the spectator, banners upheld by cruel hands wave over the restless horses and brutal soldiers.

Purchased by the Museum, 1871.
Signed. On canvas, 30 H.; 34 W.

96 *TRIUMPH OF FERDINAND III.*

The laurel-crowned king is seated upon a throne beneath a vaulted archway, with an opening to the sky beyond; the statues of Hercules and Minerva are at either side, and at the right of the throne are his officers of State; at the left a figure dressed in black, bearing a standard, and attended by nobles, courtiers, soldiers and a Bishop is kneeling on the steps of the throne at the feet of the King.

Purchased by the Museum, 1871. On canvas, 27½ H.; 19½ W.

105 *THE SACRIFICE OF ABRAHAM.*

Kneeling on the brow of a cliff, Abraham, with a weapon in his raised right hand, is about to strike his son, who, blindfolded, stoops before him, when an angel appears on a cloud at his right and stays his hand.

Purchased by the Museum, 1871. On canvas, 16½ H.; 20½ W.

TILBORGH, Gillis (Aegidius) Van. *Flemish School.*

Born at Brussels, 1625; died, about 1678 (?). Supposed pupil of David Teniers, the younger. Master of the Brussels Guild in 1654; its President in 1663–1664.

78 *VISIT OF A LANDLORD TO A TENANT.*

In the center of the picture there are gathered together tenants of the houses which are seen at the right. The landlord-guest is sitting at the left of a table which has been prepared with refreshments, and the most distinguished lady among the tenants is seated at the other end to do the honors of the occasion. A little girl is dancing in front of the company to the music of a violin in the hands of a young man who stands behind the table. The rest of the company are standing in the most decorous restraint. In a tub in the immediate foreground are a bottle and a flagon of wine.

Purchased by the Museum, 1871.
Signed and dated, 1661? On canvas, 45 H.; 62½ W.

TOULMOUCHE, Auguste. *French School.*

Born at Nantes, 1829; died at Paris, 1890. Pupil of Diel and Gleyre. Medals, 1852, '59, '61, '78. Legion of Honor, 1870.

372 *HOMAGE TO BEAUTY.*

A lady in a pinkish-white flounced dress is stooping forward to look at a bouquet which has been tossed over a balcony through a casement window, and now lies on the floor before her.

Painted to order.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1874. On canvas, 24 H.; 18 W.

TRAYER, Jean Baptiste Jules. *French School.*

Born at Paris, 1824. *Genre* painter; pupil of his father and Lequien. Medals: 1853, '55, '69.

386 *RIBBON PEDDLER.*

Sitting on a chest by a window in an old Dutch kitchen is the "Ribbon Peddler," a girl about eighteen years old, dressed in a white lace-winged cap, a broad white collar, and a large pink apron over her brown skirt. By her side is a basket of ribbons, and seated below with their backs to a fire-

place are two girls examining the bright-colored ribbons which they hold in their hands.

Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On canvas, 29 H.; 23 W.

TROYON, Constant. *French School.*

Born at Sèvres, 1810; died in Paris, 1865. Pupil of Riocreux and Poupart, and influenced by Roqueplan to study nature, for which he showed an individual feeling in first exhibited works, 1836. A visit to Holland in 1847 revealed to Troyon his true mission, that of an animal painter. His great technical skill and inexhaustible resources as a colorist, and other rare endowments, enabled him to grapple with all the varying moods and effects of nature, and in this new line of cattle and landscape painter he soon became illustrious. Medals: third class, 1838; second class, 1840; first class, 1846, 1848, 1855; Legion of Honor, 1849. Member of the Amsterdam Academy. Diploma to the Memory of Deceased Artists, *Exposition Universelle*, 1878.

444 *HOLLAND CATTLE.*

A large group of cattle are gathered on the left bank of a river; some are walking about and others are drinking. Three who have waded out into the stream are being watched by a black dog who stands at the right Above and beyond, at the left, is a fine grove of trees, and in the distance are broad meadow-lands dotted with wind-mills; boats and a city are seen in the distance.

Purchased by Mr. John Wolfe, out of E. Gambart's exhibition in New York, 1860. Purchased by Mr. Wm. T. Sanford from the John Wolfe collection in 1863, and at the sale of Mr. Sanford's pictures, 1876, purchased by Miss Wolfe.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 39 H.; 58 W.

455 *STUDY OF A WHITE COW.*

The light from a late afternoon sun glints across the back of a large white cow as she ascends a steep incline on her way out from her pasturage. A deep shadow is upon her side and the fields beyond are unilluminated. A dark blue cloudless sky is above all.

From Troyon's sale.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 23 H.; 29 W.

TRUMBULL, Col. John. *American School.*

Born at Lebanon, Conn., June 6, 1756; died, New York, November 10, 1843. History and portrait painter. Served in the War of Independence, in 1775, as aide-de-camp to Washington, and in 1776 as deputy Adjutant-General under Gates; retired from service in 1777 with rank of Colonel. Went to London in 1780 to study under Benjamin West, but was imprisoned eight months, and returned home in 1782; went again on the conclusion of peace, and resumed his studies. His "Battle of Bunker Hill" (1786, engraved by J. G. Müller) was the first of a series of historical works illustrating the war of the Revolution. It was followed by the "Death of Mont-

gomery" (engraved by F. Clements), and the "Sortie from Gibraltar" (engraved by Sharp). Returned to America in 1789, accompanied Mr. Jay to England in 1794 as Secretary of Legation, and was engaged several years in diplomatic work; painted in England in 1808–15, and was engaged in 1817–24 in painting four pictures for the rotunda of the Capitol at Washington, for which he received $32,000. Trumbull was president of the Academy of Fine Arts in New York from 1816 to 1825. Most of his pictures are in the Art Gallery of Yale College.

171 *PORTRAIT OF ALEXANDER HAMILTON.*

The figure is to the front, the face nearly in profile to the right. The clear complexion, white tie, and silvery gray hair are relieved against a dark-gray ground. The coat is black velvet.

Gift of Mr. Henry G. Marquand, 1881. On canvas, 29 H.; 23¼ W.

TRYON, Dwight W. *American School.*

Born at New York, 1849. Landscape painter, made his début at the National Academy of Design in 1872. In 1876 he went abroad, sketching in Holland, Italy, and the Channel Islands, studying under Jacquesson de Chevreuse, Guillemette, and Daubigny in Paris. In 1881 he returned to New York. Hallgarten Prize at the N.A.D., 1887; Webb Prize, Society of American Artists, 1889. Studio in New York.

138 *EVENING, EARLY SPRING.*

Lent by Mr. N. E. Montross. On Canvas, 13½ H.; 23 W.

TURNER, Joseph Mallord William. *English School.*

Born in Maiden Lane, Covent Garden, London, 1775; died, 1851. He was the son of a barber, and his father intended him for his own profession. Of his earlier sketches, made in pencil and india ink when he was a boy, a large proportion consists of careful studies of stranded boats, and different parts of old Dutch shipping. He hired himself out every evening to wash in skies in india ink in other people's drawings, at half a crown a night, getting his supper into the bargain. It was in water color that Turner first painted. By 1789 he began to paint in oils, and this great genius, who now holds the first place in English landscape art, entered the Royal Academy as a student at the age of thirteen, and under the prevailing influence of the day studied the works of Claude Lorrain, the Poussins, Salvator Rosa, and other classical painters. A close observer and diligent student, nature early revealed to his mind an illimitable source of glorious truths, which left no room for influences, methods, or conceits, other than those which his unerring accuracy of perception led him to formulate for the perfect rendering of material loveliness with unrivaled precision. Ruskin says: "The great distinctive passion of Turner's nature—that which separates him from all other modern landscape painters—is his sympathy with sorrow, deepened by his continual sense of the power of death. Colossal in power, he was also tender and delicate in harmony of tint and subtlety of drawing. He had a perfect grasp of English scenery, and shrank from no labor in expressing details. His Yorkshire drawings are peculiarly rich and varied in composition, the rock and hill forms being marvelously accurate, while

his skies and effects of mist are exquisitely rendered. Glorious in conception —unfathomable in knowledge—solitary in power—with the elements waiting upon his will, and the night and morning obedient to his call, sent as a prophet of God to reveal to men the mysteries of a universe; standing like the great angel of the Apocalypse, clothed with a cloud, and with a rainbow upon his head, and with the sun and stars given into his hand."

244 *SALTASH.*

The river Tamar in the foreground, with a barge at a dock on the left, and on the right a boat half drawn on shore. A large building extends across the canvas bearing the sign "Beer House;" on the wall at the right is scrawled, "England expects every man to do his duty." Through a square opening or gateway in the building are seen a street, market, etc. The scene is enlivened by groups of men, women, sailors, and horses. Painted about 1812–14. Purchased in 1851 by John Miller, of Liverpool, for 300 guineas. A letter from John Ruskin, dated November 22, 1852, says: "I once bid up to £300 for it, but it went higher, and I had no more to give." Mr. Miller exhibited it at Manchester in 1857, and at his sale in 1858 it was bought in at £430 by his daughter, who exhibited it in 1885 at the Royal Academy. Purchased in 1886.

Gift of Mr. Henry G. Marquand, 1888. Signed. On canvas, 35½ H.; 47½ W.

165 *THE GRAND CANAL, VENICE.*

The entrance to the Grand Canal with gondolas, fishing boats and barges decked in brilliant colors, resting in the broad light of a sunny day in Venice. Santa Maria della Salute, and the Dogana Vecchia are at the right, and a long row of buildings which extend to the Doge's Palace and the Campanile, are at the left. The waters reflect the glittering surfaces from the boats and figures in the foreground to the old city in the dim distance which mingles in a mysterious way with the light stratus clouds which rise from the horizon to fill the center of the sky and drift up into the clear deep blue above.

Bequeathed by Mr. Cornelius Vanderbilt, 1899. On canvas, 35½ H.; 47½ W.

341 *THE WHALE SHIP.*

"Hurrah for the good ship Erebus!
Another Fish."

(*Vide Beale's Voyage.*)

A white, phantom-like ship, under full sail, is seen emerging through the misty atmosphere into view, and a large whale, which has just been harpooned, rears its huge head from the sea in the foreground and is spouting water stained with blood; with its tail it has overturned one of the four boats put out for its capture. The picture is luminous and lovely in color, with a variety of hues in both sky and water which are infinitely beautiful. This painting was purchased by Dr. Munro, of Novar, one of Turner's earliest patrons, at the R. A. Exhibition in 1846. Re-sold to Sir Francis Seymour Haden, 1884, from whom it was acquired by the Museum for the Wolfe Gallery in 1896. (It was exhibited at the Royal Academy Exhibition of Masters in 1892.) It has never been engraved.

Purchased from the income of the Catharine Lorillard Wolfe Endowment Fund for her collection, 1896.

Signed. On canvas, 42 H.; 56 W.

ULRICH, Charles F. *American School.*

Born at New York, 1858. Pupil of Loefftz and of Lindenschmidt, at Munich. A.N.A. "Glass Blowers of Murano" received a prize of $2,500 in the Competitive Exhibition of the American Art Association, 1886.

574 *GLASS BLOWERS OF MURANO.*

In the center of the picture is a furnace with the flames at white heat, the light from which glows on the faces and forms of the workmen who are blowing the liquefied glass. Two unoccupied maidens who are sitting at the right have brought a flagon of wine and a package of food for the workmen which they have placed on a bench before them. A large apple-green vase stands on the floor.

Gift by an Association of Gentlemen, 1886.
Signed and dated, 1886. On canvas, 25½ H.; 20½ W.

UNKNOWN

87 *SPANISH FRUIT.*

Purchased by the Museum, 1871. On canvas, 23½ H.; 28½ W.

UNKNOWN. *Dutch School.*

261 *A BURGOMASTER.*

With short gray hair, beard, and mustache, seated three-quarters right, at a table, writing. He wears a narrow ruff, with a fur tippet crossing his breast and falling over his knees on the left; his gloves are in his left hand, and writing implements on the table. Purchased from the Brinley family, Philadelphia. Kneepiece.

Gift of MR. HENRY G. MARQUAND, 1888. On panel, 41½ H.; 29½ W.

UNKNOWN. *German School.*

647 *EURYDICE.*

A semi-nude female figure with white drapery about the loins is startled by a snake in the grass and springs across a ledge of rocks for safety.

Gift of MESSRS. GAY & Co., of Paris, 1885. On canvas, 76 H.; 57 W.

UNKNOWN. *American School.*

491 *PORTRAIT OF MR. WM. F. CÓLES* (son of Mrs. Elizabeth U. Coles).

Bequeathed by MRS. ELIZABETH U. COLES, 1892. On canvas, 28½ H.; 23½ W.

UNKNOWN.

94 *VIRGIN AND CHILD.*

Lent by a Friend. Oval, on canvas, 19 H.; 23½ W.

VANDERLYN, John. *American School.*

Born at Kingston, Ulster County, New York, 1776; died there, Sept. 23, 1852. Pupil of Gilbert Stuart, friend and *protégé* of Aaron Burr, whose portrait he painted. Studied in 1796–1801 in Paris, where he painted from 1803 to 1815. Medal at Paris, 1808, for his "Marius Among the Ruins at Carthage." "Ariadne in Naxos" is a beautiful ideal and is now in the Pennsylvania Academy of Fine Arts. Washington, Monroe, Madison, Calhoun, Clinton, Zachary Taylor, and many other distinguished men sat to him for their portraits. But he made unfortunate ventures late in life; poverty and discouragement oppressed him, and the autumn of 1852

he went to his birthplace so poor that he begged a shilling with which to transport his baggage to the town. Upon reaching the hotel his only request was for a bed, and to be left alone, and there the next morning he was found dead.

187 *PORTRAIT OF THE ARTIST.*

Painted by himself, and presented by him to Aaron Burr.

Lent by MISS ANN S. STEVENS, New York. On canvas, 24½ H.; 20½ W.

223 *PORTRAIT OF MR. JOHN A. SIDELL.*

Seated, the left arm resting upon a table covered with papers. The face is turned slightly to the right and full into the light; the coat is black. A bit of red drapery and gray panel form the background.

Bequeathed by MR. C. V. SIDELL, 1902. On canvas, 29½ H.; 23½ W.

VEDDER, Elihu. *American School.*

Born at New York, 1836. Pupil of T. H. Matteson, New York, and of Picot, in Paris. Worked in Italy, 1857–1861, when he returned to America, and remained here until 1865. Since 1892 he has been occupied with decorative work, much of which is in the New Congressional library at Washington. Occasionally exhibits at the National Academy; elected N.A. in 1865. Studio in Rome.

110 *THE AFRICAN SENTINEL.*

An alert African sentinel, with a ready pistol in his right hand and a musket over the left shoulder, is standing in the pathway at the foot of a rugged hill.

Bequeathed by MR. STEPHEN WHITNEY PHŒNIX, 1881.
Signed and dated, 1865. On canvas, 14 H.; 8 W.

VEEN, Martin van. *Dutch School.*

Born at Heemskerk, 1498; died at Haarlem, 1574. (Called Martin Heemskerk.) His works are not numerous. His manner was hard, dry and unattractive. Examples of his works may be seen at Delft and at Haarlem. There is also one of his pictures in the Berlin Museum, and another in the Vienna Gallery.

68 *PORTRAIT OF HIS FATHER, JACOB WILLEMS VAN VEEN.*

A realistic work, in which is portrayed with great force the character of the individual. His habit is black and upon his head is a large black hat. The face is turned slightly to the left into a full broad light, and the deep dark eyes look directly into those of the spectator. The flesh is leathery in quality, but it is boldly modeled and full of vital energy.

Head and shoulders, Life-size.

Purchased by the Museum, 1871. On wood, 20 H.; 13½ W.

VELAZQUEZ, Diego Rodriguez de Silva y. *Spanish School.*

Born at Seville, 1599; died at Madrid, 1660. Both his parents were of noble blood—his father's name being Silva, his mother's Velazquez. His

talent for drawing quickly showed itself. He studied first with Herrera el Viejo, a painter of Seville, his second master being Pacheco, whose daughter he married in 1618, and whose house, says one of the Spanish historians, was "the golden prison of painting"; and it was here that Velazquez met Cervantes and obtained his first introduction to the brilliant circle in which he himself was to shine. In Pacheco's company he went, in 1622, to Madrid, returning one year later at the request of Olivares, who persuaded the King to sit to Velazquez for his portrait. The portrait was a complete success, and the painter stepped at once into fame and favor. From the time of this first portrait of Philip IV onward, the life of Velazquez was one of long triumph. He was made in succession Painter to the King, Keeper of the Wardrobe, Usher of the Royal Chamber, and Chamberlain; and offices were also found for his friends and relations. When Charles I, then Prince of Wales, visited Madrid, in 1623, Velazquez painted his portrait. The Duke of Buckingham was also his friend, and Velazquez saw something too of Rubens, when the latter came on his diplomatic mission to Madrid. In 1629 he traveled with recommendations from the King, and wherever he went—Venice, Ferrara, Rome, Naples—he was received with all the honors accorded to princes. His second visit to Italy was in 1649. At Rome he painted the portrait of the Pope (Innocent X), which made so great a mark that it was carried in triumphal procession, like Cimabue's picture of old. His royal master, however, became impatient for his return, and he hurried back to Madrid in 1651. On his return he was given fresh honors and offices—especially that of Quarter Master, whose duty it was to superintend the personal lodgement of the King during excursions. It was the duties of this office which were the immediate cause of his death. He accompanied the King to the conference at the "Island of Pheasants," which led to the marriage of Louis XIV with the Infanta Maria Teresa. There is a picture of him at Versailles by the French artist Lebrun, which was painted on this occasion. The portrait, somber and cadaverous-looking, was, no doubt, true to life; and when Velazquez returned to Madrid it was found that his exertions in arranging the royal journey had sown the seeds of a fever, from which, after a week's illness, he died. Seven days later his wife died of grief, and was buried at his side.

270 *VELAZQUEZ.*

He is between thirty and forty years old, the face is turned three-quarters to the left of the spectator, the eyes looking to the front. He has abundant black hair and mustache and a serious expression of the face. His habit is black and he wears a stiff linen collar close about the neck. The background is warm gray. From one of the royal palaces of Spain.

Purchased from the Prince of Peace. Brought to London by Mr. Buchanan, who sold it in 1814 to the Marquis of Lansdowne.

Bust, Life-size.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 26⅛ H.; 20½ W.

272 *BALTHAZAR CARLOS.*

Eldest son of Philip IV. A boy ten years of age, turned three-quarters to the left, head uncovered, hair dressed smooth and falling on his *golilla*, or wide stiff linen collar; his black dress is richly embroidered with silver,

and a scarf crosses his breast. Photographed by Caldesi in *Art Treasures of the Manchester Exhibition.* From Colonel Hugh Baillie sale, 1868. Charles Sackville Bale sale, 1881. Purchased in London in 1883. It was probably in the sale of the Count de Altamira, London, 1827. Exhibited at Manchester in 1857

Gift of Mr. Henry G. Marquand, 1888. On canvas, 20⅛ H.; 15½ W.

255 *MARIANA OF AUSTRIA, QUEEN OF SPAIN.*

Second wife of Philip IV. She had been betrothed to Don Balthazar Carlos, son of Philip IV, whose portrait is described above: but after the death of the son she married his father, who was also her uncle. She is about 24 years of age, and is seen nearly in front, with an enormous headdress composed of her own hair, arranged in ringlets, the ends of which are tied with red ribbon; over the ringlets on her left falls a red and white plume; her dress is court mourning, consisting of black silk, with silver ornaments arranged in stripes, the skirts distended by enormous hoops; her right hand is on the back of a chair. A similar portrait, but full length, is in the Belvedere Gallery at Vienna. Formerly in the Duncan collection. Purchased through Martin Colnaghi, London.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 29$\frac{1}{16}$ H.; 38½ W.

265 *OLIVARES—(School of Velazquez)*

Three-quarters left, wearing a *golilla* or stiff linen collar, and a black dress, over which is a cloak partly concealing the green cross of Alcantara on his breast. From the gallery of the Prince of Peace. Brought from Spain in 1813. Sold by Mr. Buchanan to the Marquis of Lansdowne.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 26½ H.; 20⅛ W.

VELTEN, W. *German School.*

511 *HALT OF CAVALIERS.*

Lent by Mr. Thomas P. Salter. On canvas, 9 H.; 12½ W.

VERBOECKHOVEN, Eugène Joseph. *Belgian School.*

Born at Warneton, West Flanders, June 9, 1799; died at Brussels, January 19, 1881. Son and pupil of the sculptor, Barthélémy Verboeckhoven. Visited England in 1826, France and Italy in 1841, and settled in Brussels. Member of Brussels, Antwerp, Ghent, Amsterdam, and St. Petersburg Academies. Legion of Honor; Commander of Orders of Leopold and Francis Joseph; Bavarian Order of St. Michael; Portuguese Order of Christ; Order of Iron Cross, 1830.

456 *INTERIOR OF A STABLE WITH SHEEP AND POULTRY.*

A warm light enters the stable from the left, spreading sunshine over three sheep and a lamb lying contentedly by its mother's side on the straw-covered floor. At the right, a cock is strutting about among the poultry.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1860. On wood, 23 H.; 32 W.

532 *CATTLE WITH LANDSCAPE.*

Lent by Mr. Thomas P. Salter. On panel, 12 H.; 10 W.

592 C *CATTLE WITH LANDSCAPE.*

Lent by Mrs. W. J. Syms. On canvas, 29 H.; 42½ W.

VERENDAEL (Veerendael), Nicolas Van. *Flemish School.*

Born at Antwerp, 1640; died there, 1691. Still-life painter. Son and pupil of Willem Van Verendael; Master of Antwerp Guild in 1656.

32 *A BOUQUET OF FLOWERS.*

Composed of roses, sweet peas, fleur de lys, blue hyacinths, carnations, tulips, etc., on a dark gray ground.

Purchased by the Museum, 1871.
Signed and dated, 1662. On canvas, 19 H.; 15¼ W.

VERMEER (Van der Meer van Delft), Johannes. *Dutch School.*

Born at Delft, 1632; died there, 1675. Portrait, *genre*, landscape, and still-life painter. Pupil of Karel Fabritius, and further developed under the influence of Rembrandt. Master of the Guild of Delft in 1653, and was its Dean in 1662, '63, and 1670, '71. One of the greatest colorists, excelling in admirable light effects.

258 *A YOUNG WOMAN OPENING A CASEMENT.*

She is standing by a window, with one hand raised, opening a casement, and the other resting upon the handle of a brass pitcher. A large white hood and a broad linen collar cover her head and shoulders; the waist of her dress is buff, with slashed sleeves, and the skirt is dark blue. Upon a table covered with an Oriental cloth, are an open jewel casket and a large metal plaque, in which stands a pitcher. In the background upon a gray wall is a large map.

Purchased, in 1887, from M. Pillet, Paris, who had if from an Irish nobleman.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 17½ H.; 15½ W.

VERNET, Émile Jean Horace. *French School.*

Born at Paris, 1789; died there, 1863. Son and pupil of Carle Vernet, and pupil of Moreau and Vincent. In 1810 he exhibited his "Capture of a Redoubt." In 1812 he won a first medal by his "Taking of an Intrenched Camp." In 1814 Napoleon decorated him with the cross of the Legion of Honor for gallant conduct at the defence of the Barrière de Clichy, which he subsequently depicted in 1820. In 1826 he became a member of the Institute; in 1828–1839 he was director of the French Academy in Rome. Visited Algeria in 1833–1835; St. Petersburg in 1836, 1838, and 1842; Algeria again in 1837, 1845, and 1853, and Egypt, Syria, Palestine, and Turkey in 1839–40. Officer, Legion of Honor, 1825; Commander, 1842; Grand Officer, 1862; Medal of Honor, Paris Exhibition, 1855. Vernet painted successfully military, Oriental and Biblical scenes, but after 1836 he devoted himself chiefly to battle pieces.

383 *PREPARING FOR A RACE.*

Study for large picture, "Roman Corso."

A group of horses and men are preparing for a race. A light gray and a sorrel horse are plunging about to the imminent peril of a dark horse who has fallen with his master beneath him; other horses are being brought in from the left and above are the royal box, and the populace.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 19 H.; 21 W.

VIBERT, Jehan Georges. *French School.*

Born at Paris, 1840; died at Paris, July 27, 1902. *Genre* painter; pupil of Picot and Barrias. Medals: 1864, 1867, 1868; third class, 1878; Legion of Honor, 1870.

345 *THE FIRST BABE.*

In a sumptuous apartment, lying upon a yellow sofa, and partially covered with a blue silk damask quilt, is "The First Babe." At the right, the fond mother stands over the child in adoration, and the father with folded hands sits meekly by its side at the left.

Purchased from the artist.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1872. Water Color, 14 H.; 17 W.

343 *PALM SUNDAY IN SPAIN.*

Leaning against the newel post at the foot of a massive stone stairway is a woman in the brilliant costume of old Spain. She holds a palmleaf in her hands. Behind her and hanging over the balustrade is a pannier filled with palm leaves.

Painted to order, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. Water Color, 20 H.; 14 W.

380 *THE STARTLED CONFESSOR.*

In the inner court of a parish house with a brick tiled floor is a young priest seated in a red chair. A table with writing materials, a prayer-book, and a glass of water are by his side; and on the floor is an apple-green porcelain vase. He is in a black habit, with a black beretta upon his head and with open mouth he leans forward nervously clasping his knees with both hands, the astonished recipient of the secrets of a Spanish girl, who in a bright red dress and black veil stands by his side.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 32 H.; 25 W.

441 *THE REPRIMAND.*

An anxious mother and her gaily dressed and wayward daughter are seated on a stone bench in the garden of the Vicarage. The mother in an ecstasy of passionate grief reproves her daughter and appeals to a priest who is sitting in an easy chair at the right, partaking of a luxurious repast, for counsel in her extremity. The priest looks nonchalantly up with well-feigned surprise at the erring one, and a sleepy old tomcat is curled up on the ground by his side.

Painted to order. *Salon*, 1874.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1874. On canvas, 20 H.; 32 W.

493 *"LE CORDON BLEU."*

Lent by Mrs. Frederick Butterfield. On canvas, 34 H.; 46½ W.

VILLEGAS, José. *Spanish School.*

Born at Seville, Spain, August, 1848; began the study of painting at the age of 16. In 1867 went to Madrid to study the great masters in the Museum of "El Prado." Went to Rome in 1868–1892; exhibited at Munich, Berlin, Vienna, Barcelona, and Venice. Received Four Grand Medals at Berlin, Munich, Vienna, and Barcelona. Officer of the Crown of Italy, 1893. Commander of the Order of Frederick of Würtemberg, 1892. Made Academician *de mérite* of the Academies of Berlin, Munich, and Vienna, 1893; and in 1894, of San Luca, of Rome, and of Acireale, and of Cararra, 1895. Commander of the Crown of Italy, 1894. "Virtuoso al Pantheon," 1896; Academician of Perugia, 1897. Resides at Rome.

371 *EXAMINING ARMS.*

In the interior of a guard room there are four men examining arms and armor. The two central figures are standing. The one leaning against a table is contemplating a sitting figure at the right who is polishing a piece of armor.

Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1870. On wood, 14 H.; 12 W.

VINCENT, George. *English School.*

Born at Norwich, England, 1796; died 1832 (?). Pupil of "Old Crome." Removed to London in 1819.

309 *LANDSCAPE.*

Lent by Mr. George A. Hearn. On canvas, 25 H.; 34½ W.

VINCI, Leonardo da *School of. Florentine School.*

Born at Vinci, Val d'Arno, near Florence, in 1452; died at the Château de Clot, or Cloux, near Ambroise, May 2, 1519. Florentine School, pupil of Andrea del Verrocchio, with whom he was associated as late as 1476. The bright angel which he painted in his master's picture of the "Baptism of Christ," Florence Academy, and the "Medusa Head" at the Uffizi attributed to him, are the only extant works of the earlier period of his style, which closed in 1483. Lodovico Sforza, Duke of Milan, appointed him court painter, director of the newly founded Academy of Arts, general organizer of fêtes in which art played a conspicuous part, and manager of all enterprises in which a knowledge of hydraulics engineering and general science was necessary. For the Duke he executed the famous wall painting of the "Last Supper" (1495–98), in Santa Maria delle Grazie, and modeled an equestrian statue, never cast, of his father, Francesco Sforza. When Lodovico was overthrown by the French (1499), and sent to France to die in a dungeon at the Castle of Loches, Leonardo returned to Florence, thence to Venice, and (in 1502) he visited the fortress of the principal cities of Romagna as military engineer to

Cæsar Borgia. Between 1503 and 1505 he produced the famous Cartoon of the "Battle of the Standard," from which he was to have painted a fresco in the great hall of the Palazzo Vecchio, at Florence. In October, 1507, Leonardo once more established himself in Milan, until 1514, when he accompanied Giuliano de' Medici to Rome to assist at the Coronation of Leo X. In 1516 he went to France, at the invitation of Francis I, and spent the last three years of his life in the King's service.

233 *PORTRAIT OF A LADY.*

Half-length, full-face portrait of a young lady, with a wreath of foliage round her head, and holding in her hands a salver of fruit. She has long, flowing golden hair, and is attired in a rich dress of Italian fifteenth century fashion. Sir Charles Robinson says:

"There can be no doubt that this most admirable and unique picture should be referred to Leonardo's early period; *i.e.*, that it was executed at Florence before his removal to Milan, consequently anterior to 1483–85." It was formerly in the possession of Lord de Ros, and afterward in that of Lord St. Leonard, at Boyle Farm, Thames Ditton, near London; Boyle Farm, with its furniture and collections complete, having been purchased by the latter from Lord de Ros about 1830–40.

Gift of Mr. Henry G. Marquand, 1890. On panel, 18⅛ H.; 14⅛ W.

VOLLON, Antoine. *French School.*

Born at Lyons, 1833; died, 1900. Pupil of the Lyons Academy and of Ribot. He went to Paris and made his début at the *Salon* of 1864. His subjects were mostly still-life, kitchen interiors, sea-fish, and occasionally portraits. Medals: 1865, 1868, 1869; first class, 1878; Legion of Honor, 1870; Officer, 1878. Member of the *Beaux-Arts*, 1897.

385 *A FARM YARD.*

A cart and some chickens are in the yard, and three horses are standing by a stable with a heavily thatched roof, which is relieved against a cold cloudy sky.

Purchased in Paris.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 37 H.; 45 W.

VOLTZ, Friedrich. *Munich School.*

Born at Nordlingen, 1817; died at Munich, 1886. Son and pupil of Johann Michael Voltz (1784-1858); then studied at the Munich Academy, and from nature in the Bavarian Alps. Visited Italy in 1843–45 and in 1872, and the Netherlands in 1846. Professor at Munich Academy. Member of Munich, 1863, Berlin, 1869, and Vienna, 1870, Academies. Gold Medals: Berlin, 1856, 1861; Würtemburg Medal for Art, Orders of the Red Eagle and of St. Michael, 1867.

424 *LANDSCAPE AND CATTLE.*

Two cows standing in the shadow of some large trees are drinking at a pool of water. Beyond, a girl pulling the limbs of a tree is silhouetted against the distant landscape where there is a cottage among the trees.

Purchased in Munich, 1868.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On wood, 10 H.; 13 W.

VOS, Cornelis de (the Elder). *Flemish School.*

Born at Hulst, 1585; died at Antwerp, 1651. Pupil of David Remeeus; Master of the Guild of Antwerp in 1608; its Dean in 1619-20. Belongs to the school of Van Dyck, whose friend he was, and who painted his portrait. His works are in most of the Continental Galleries.

36 *PORTRAIT OF A YOUNG LADY.*

Full length, seated, face and figure to the left, three-quarters front. She has golden-brown hair and a dress of similar color; both hands are resting on her lap and in her right she holds a feather fan; a string of pearls encircles and depends from the left wrist; a bunch of bright flowers is in her hair.

Purchased by the Museum, 1871.

On canvas, 46 H.; 36¼ W.

VRIENDT, Julien De. *Belgian School.*

Julien De Vriendt; history painter in Brussels, with an archaic tendency in opposition to the realism of the day. Order of Leopold. His brother, Albert, was also a painter and a contemporary.

580 *A CHAPEL SCENE, OLD ANTWERP.*

Under the gray stone arched entrance to the chapel is a priest holding an ornate crucifix before a young lady who wears a scarlet gown and hat of the same color, trimmed with peacock feathers. Following are two other ladies, one of whom wears a hat and cloak of blue, and a gown of rich brocade in blue and gold. The other leads by the hand a child who is dressed in white. At the right, sitting on a stone bench, is a young woman wearing a blue cloak and a voluminous headdress of white linen. In the shadowy interior of the chapel are a man and woman at worship.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed and dated, 1868.

On canvas, 32½ H.; 32 W.

VRIES, Adrian (Adriaan) de. *Dutch School.*

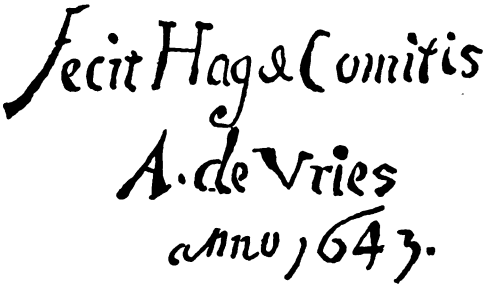
Born at The Hague, 1601; died after 1643. He was the friend of Rubens and Van Dyck, and was highly esteemed by them as a portrait painter. His portraits are seen at Leyden, Dresden, and other large Galleries.

1 *PORTRAIT OF A DUTCH GENTLEMAN.*

Bust, life-size; face in full light three-quarters to the left of the spectator. Hair dark brown, with mustache and goatee. Broad white linen collar at the neck. Dress black, melting into a warm dark ground.

Purchased by the Museum, 1871.
Signed and dated, 1643.

On canvas, 24½ H.; 20½ W.



WAHLBERG, Alfred. *Swedish School.*

Born at Stockholm, 1834. Pupil of Düsseldorf Academy, and in Paris of Corôt and Daubigny. Member of the Stockholm Academy. Medals: Paris, 1870; second class, 1872; first class, 1878. Legion of Honor, 1874; Officer, 1878. Order of Vasa.

395 *PORT OF WAXHOLM (MOONLIGHT), NEAR STOCKHOLM, SWEDEN.*

At the right are fishing boats, some shipping, and a portion of the town. Above the sky is filled with flickering silvery clouds illumined by a full moon, the light from which glints over the surface of the water below.

Painted to order. *Salon*, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On canvas, 32 H.; 54 W.

439 *A DAY IN OCTOBER, NEAR WAXHOLM, SWEDEN.*

The gloom of a wet day hangs over the landscape. At the right, a muddy road leads up to an old mill in the center of the picture; and in the distance at the left, is a lake reflecting a dull heavy sky illumined near the horizon.

Painted to order. *Salon*, 1873.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1873. On canvas, 39 H.; 62 W.

WALDO and JEWETT. *American School.*

Waldo, Samuel L.—Born in Connecticut, 1783; died at New York, 1861. He received his first instructions in art in his native State, but painted for some time in Charleston, S. C. In 1806 he went to London, and was admitted into the small but select circle of American artists then in the English metropolis. After painting portraits in London for three years, he returned to the United States in 1809, and opened a studio in New York, where the balance of his professional life was spent. He devoted himself to portrait painting with marked success.

Jewett, William S.—Born, February 14, 1795, at East Haddam, Conn.; died, 1873. At the age of sixteen years he was apprenticed to a coachmaker in New London. Soon after, Samuel L. Waldo came there and painted several portraits, the sight of which fascinated young Jewett so much that he offered to grind the colors for Mr. Waldo that he might be near and see him at his work: later followed him to New York, and became his assistant: very many portraits bear the impress of the two men who worked together in perfect harmony for eighteen consecutive years.

173 *PORTRAIT OF MR. EDWARD KELLOGG.*

Born at Northfield, Conn., 1790; died at Brooklyn, N. Y., 1858. A man of literary tastes and writer upon financial questions; late in life he published a revised edition of "A New Monetary System, the only means of securing the respective rights of labor and property and of protecting the public from financial revulsions."

Seated in an arm-chair, holding a glove in his right hand, face three-quarters to the left, the eyes looking forward at the spectator; dark-brown hair, white neck-cloth; background, dark gray.

Gift of Mrs. Mary E. Kellogg Putnam, 1899. On panel, 32 H.; 25 W.

184 *PORTRAIT OF MRS. EDWARD KELLOGG.*

Sitting with a small book in her hands, the face and figure turned to the right, the eyes looking pleasantly forward. She is gowned in black silk with a ruffed lace coiffure, and collar. Her hair is dark brown.

Gift of MRS. MARY E. KELLOGG PUTNAM, 1899. On panel, 32 H.; 25 W.

180 *PORTRAIT OF REV. GARDINER SPRING, D.D.*, 1832.

Born, 1785; died, 1873. Pastor of the Old Brick Presbyterian Church, N. Y., 1810–1873.

Bust, life-size, showing the right-hand resting on a book; face three-quarters to the right, eyes looking to the front; white necktie, black coat; red drapery background, with a glimpse of the sky below.

Gift of MR. S. P. AVERY, 1896. On panel, 32½ H.; 25 W.

WALDO, Samuel L. *American School.*

191 *"OLD PAT, THE INDEPENDENT BEGGAR."*

Gift of MR. SAMUEL P. AVERY, December, 1904. On panel, 19½ H.; 14 W.

WALKER, Robert. *English School.*

Born —— (?); died in 1658. An English portrait painter of great merit, under the Commonwealth. An imitator of Van Dyck. He painted the Protector, Admiral Blake, Sir Thomas Browne, and other notables, and is known as "Cromwell's portrait painter." His works are in the principal English galleries.

151 *PORTRAIT OF GENERAL IRETON.*

Born near Nottingham, 1611; married Cromwell's daughter, Bridget; commanded the left wing at the battle of Naseby; wounded and made prisoner. He accompanied Cromwell to Ireland in 1649; and crowned his military career by the taking of Limerick, where he died of the pestilence in 1651. From the collection of the late Jacob H. Lazarus.

Bust, life-size, three-quarters to the left of the spectator; his eyes look frankly to the front; his hair is a warm brown; slight mustache and beard he is dressed in black, with a broad Cromwellian collar. The background is a warm brown tone.

Gift of MR. S. P. AVERY, 1894. On canvas, 21½ H.; 17½ W.

WAPPERS, Gustaaf, Baron. *Flemish School.*

Born at Antwerp, 1803; died at Paris, 1874. Pupil, at Antwerp Academy, of I. J. Van Regemorter, then of Van Bree and of Herreyns; professor at the Antwerp Academy, 1832, and its director in 1840–53; made court painter and baron in 1845; settled in Paris in 1853. Many medals. Legion of Honor, 1842; Officer, 1855; Order of Red Eagle, 1847; Officer, Order of Leopold, 1855.

478 *CONFIDENCES.*

Painted from the daughters of the artist, for Mr. John Wolfe; sold from his collection, in 1863, to Mr. William T. Sanford, and repurchased from his sale, 1876, for Miss Wolfe.

Two girls sitting at the feet of a statue of Cupid in the garden of a château

are exchanging confidences. Both are in négligé costume; one holds a daisy, the other has her folded hands around her knee. The figures are life-size, three-quarter length.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed and dated, 1853. On canvas, 44 H.; 37 W.

WARD, Edgar M. *American School.*

Born at Urbana, Ohio. Contemporary. *Genre* painter. Pupil N.A.D., New York, *Beaux-Arts* and Cabanel at Paris.

122 *THE COPPERSMITH.*

Standing by his bench, surrounded with the implements of his trade, he is examining a small copper kettle. The figure is lighted from a window at the side.

Gift of Several Gentlemen, 1900. Signed. On canvas, 24 H.; 20 W.

WEBB, C. M. *Düsseldorf School.*

654 *IN THE STUDY.*

An old man in a cap and fur-trimmed gown is sitting at a desk writing in a large book. Papers and books are piled up and scattered about the floor of the room and from a latticed window at the left, the light illuminates the wall. A clock, and other objects at the back of the room.

Bequeathed by Mr. Stephen Whitney Phœnix, 1881.
Signed and dated, 1863. On canvas, 22½ H.; 20 W.

WEEKS, Edwin Lord. *French School.*

Born at Boston, 1849; died November 17, 1903. Landscape and figure painter; pupil in Paris of the *École des Beaux-Arts*, Bonnat and Gérôme. Sketched and painted in Cairo, Jerusalem, Damascus and Tangier, and is particularly noted for pictures of Eastern life. Member of the Boston Art Club. Honorable Mention, Paris Salon, 1885.

225 E

THE LAST VOYAGE—SOUVENIR OF THE GANGES—BENARES.

A superstition exists among the pious Hindus that the souls of the faithful who die on the left bank of the Ganges River are blessed, and enter directly into Paradise, while those who pass away on the opposite shores are cursed, and their souls are changed into long-suffering donkeys or other beasts of burden. So the boy rows lustily, while a comrade fans the old Fakir in order that he may arrive soon enough to draw his last breath in the shadow of some temple and pass directly into peace. The background shows a line of temple steps, and wooden platforms, built out over the stream to facilitate bathing and washing in the waters of the sacred river, as well as for meditation. The devout sit for hours sheltered under their straw umbrellas dotted like mushrooms along the shore. In the centre of the background is the burning ghat, where after death the bodies of the better classes are burned in the open.

Gift of Mrs. Edwin Lord Weeks, 1905.
Signed. On canvas, 77 H.; 116½ W.

WEENIX, Jan Baptista. *Dutch School.*

Born at Amsterdam, 1621; died at Huys-Termey, near Utrecht, 1660. *Genre*, landscape, and animal painter, pupil of Jan Micker, then of Abraham Bloemart in Utrecht, and of Nicolaas Moeyaert, whom he closely imitated; went to Rome in 1643, and was employed by Cardinal Pamphili, afterwards Pope Innocent X. After his return in 1647 he lived in Amsterdam, then at Utrecht, where he appears among the Managers of the Guild in 1649.

73 *AN ITALIAN SEAPORT.*

In the immediate foreground at the left of the spectator two men seated are in earnest conversation; behind them is an architectural ruin which leads off into the middle distance where ships are at anchor, or unloading at a quay; groups of figures and a horseman are in the middle foreground at the right.

Purchased by the Museum, 1871. On panel, 21 H.; 15 W.

WEIR, John F. *American School.*

Born at West Point, 1841. Pupil of his father Robert W. Weir. Came to New York in 1861. Elected N.A. in 1866. In 1869 he was elected by the Corporation of Yale College to fill the chair of Director of the Yale School of Fine Arts, a position which he still holds.

124 *FORGING THE SHAFT.*

In the left center of a foundry with its huge oaken beams and skylighted roof a shaft at white heat is being withdrawn from the furnace; the workmen shield their faces with their aprons and the heavy chains are strained under the weight they carry. The entire structure is glowing with light and heat.

Gift of Mr. Lyman G. Bloomingdale, 1901. On canvas, 51 H.; 72 W.

WEIR, Julian Alden. *American School.*

Born at West Point, N. Y., 1852. Son and pupil of Prof. R. W. Weir, and studied with Gérôme at Paris, 1872–'76. Honorable mention, Paris *Salon*. Associate of National Academy of Design, 1885. Academician 1886. "Idle Hours" was one of the prize paintings at the Competitive Exhibition of the American Art Association, 1888.

159 *IDLE HOURS.*

Figures, Life-size. An oblong latticed window at the top of the picture with its gauzy curtain diffuses the light over a mother and child who are seated upon a sofa piled with cushions. Both figures are dressed in white, and are in shadow, except for a glint of light here and there. The child listlessly holds a guitar in her lap, and the mother is gazing reflectively out of the picture.

Gift of an Association of Gentlemen, 1888.
Signed and dated. 1888. On canvas, 50 H.; 71 W.

WENTWORTH, Cecelia E. *French School.*

149 *PORTRAIT OF MAJOR-GENERAL GEORGE B. MC CLELLAN.*

Head and bust, life-size. Face turned to the right of the spectator. Nearly in profile. The eyes look directly forward. He has iron-gray hair, mustache and goatee. The coat is black and the background a dull red tone.

Gift of Several Gentlemen, 1887. Signed. On canvas, 21 H.; 16 W.

WEST, Benjamin. *American School.*

Born at Springfield, Penn., October 10, 1738; died in London, March 11, 1820. He began to draw when seven years old and took his first lessons in preparing colors from Cherokee Indians. After a little instruction from a painter named Williams, he set up, when eighteen years old, in Philadelphia, as a portrait painter; thence removed to New York, and in 1760 went to Italy, where he remained until 1763, when he settled in London. His pictures of "Agrippina bringing home the ashes of Germanicus," painted for the Archbishop of York, and the "Departure of Regulus," bought by George III, won him royal patronage and favor, which he long enjoyed. From 1769 to 1801, during which time he received all orders from the King, who made him his historical painter, 1772, West gained £34,187. The seven pictures illustrating revealed religion, which he painted for the Oratory at Windsor, brought him in £20,705, and his many portraits of members of the Royal family were highly remunerative. On the death of Sir Joshua Reynolds, 1792, West succeeded him as President of the Royal Academy, of which he had been one of the founders in 1768, and with the exception of a few months, held that office until his death, in 1820.

204 *TRIUMPH OF LOVE.*

A youth, bearing in his right hand a flaming torch and holding with his left the guiding reins of a lion and a horse, is preceded in the journey over the world by two amours, one of whom is mounted upon a flying eagle. Following this group is a female figure, holding in her hand a pair of snow-white doves, while Cupid clings to her garments, as they all float along on a cloud, dispelling the darkness by the light of love.

Signed. On canvas, 79 H.; 69 W.

220 *HAGAR AND ISHMAEL.*

Genesis 21st; 17th and 18th verses: "And God heard the voice of the lad; and the angel of God called to Hagar out of heaven, and said unto her, What aileth thee, Hagar? fear not; for God hath heard the voice of the lad where he is. Arise, lift up the lad, and hold him in thine hand; for I will make him a great nation."

On canvas, 74½ H.; 52½ W.

WHEATLEY, Francis. *English School.*

Born at London, 1747; died there, 1801. He received his early art education at Shipley's drawing school, and obtained several premiums from the Society for the Encouragement of Arts. He assisted Mr. Mortimer in painting the ceiling of Brocket Hall and in the decorations at Vauxhall. His inclination appeared to lead him equally to figures and landscape, but

meeting with considerable success in painting small whole length portraits, he for some time made that his pursuit; after practising some years in London he visited Ireland, where he painted a large picture of the Irish House of Commons, which gave him great reputation. Returning to London about 1780, he was invited to contribute twelve pictures for Boydell's Shakespeare. A.R.A., in 1790. R.A., 1791.

153 *VIEW IN WALES.*

At the base of a mountain there are a group of trees, a cottage, and a stream of water, by which a shepherd is tending his flock. Some women with fagots and a dog are in the foreground.

Gift of MESSRS. DOWDESWELL AND DOWDESWELLS, Limited, 1903.

On canvas, 11¼ H.; 13¼ W.

154 *VIEW IN WALES.*

A wooded hill landscape with a small lake in the foreground, and a group of figures and three cows on the bank.

Gift of MESSRS. DOWDESWELL AND DOWDESWELLS, Limited, 1903.

On canvas, 11¼ H.; 13¼ W.

WHITE, Edwin. *American School.*

Born at South Hadley, Mass., 1817; died at Saratoga Springs, N. Y. June 7, 1877. History and *genre* painter. Elected N.A., 1849. Studied in Paris, Rome, Florence, and Düsseldorf in 1850, and in 1869. Returned in 1875, and opened a studio in New York. Among his important works are "Pocahontas informing Smith of the Conspiracy of the Indians," "Washington resigning his Commission," now in Annapolis; "Age's Reverie," Military Academy, West Point; "Death-bed of Luther," "Requiem of De Soto," "Old Age of Milton."

211 *THE ANTIQUARY.*

In the costume of the early Florentines, sitting at a table upon which there are a book and a silver casket, the antiquary is examining a coin which he holds in his right hand. The red cap, black coat, red tights, and tapestry at the left, are in beautiful harmony with the gray wall of the room.

Gift of MRS. EDWIN WHITE, 1877.

Signed and dated, 1855. On canvas, 26¼ H.; 21¼ W.

WIGGINS, Carlton. *American School.*

Born at Turners, N. Y., 1848. Landscape and cattle painter. Pupil of the National Academy, N. Y. Studied in France, 1880, '81. Studio in New York.

115 *YOUNG HOLSTEIN BULL.*

Standing in an open field in the bright sunlight, his white skin being in strong contrast to the blue sky overhead and the green pasture lands below. About one-half the size of life.

Gift of MR. JOSEPH GRAFTON, 1895. Signed. On canvas, 53 H.; 45 W.

WILLAERTS, Adam. *Flemish School.*

Born at Antwerp, 1577; died at Utrecht, April 4, 1664. Landscape, marine, and *genre* painter, especially of coast and harbor scenes, enlivened with numerous characteristic figures; also burning ships, houses and villages, markets and festive scenes. Mentioned as Member of the Guild at Utrecht in 1611, among the Managers in 1620–37, as still living in 1649, as dead in 1662.

303 *RIVER SCENE WITH BOATS.*

Lent by Mr. George A. Hearn.
Signed and dated, 1645. On panel, 19½ H.; 33 W.

WILLEMS, Florent. *Belgian School.*

Born at Liège, Belgium, 1823; died at Neuilly, Oct. 22, 1905. Pupil of Mechlin Academy; studied especially the old Dutch Masters, and attracted attention as early as 1840. The great success of his picture exhibited in Paris in 1844 induced him to settle there. Medals: Paris, third class, 1844; second class, 1846; first class, 1855, 1867, 1878; Legion of Honor, 1853; Officer, 1864; Commander, 1878; Officer of the Order of Leopold, 1851.

407 *PREPARING FOR THE PROMENADE.*

A lady standing, dressed in white satin with a light cape over her shoulders and a light felt hat on her head, is putting on her gloves. By her side is a page holding back a portière.

Vienna Exhibition, 1873. Purchased from the artist.

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On wood, 25 H.; 19 W.

WILSON, Richard, R.A. *English School.*

Born at Pinegas, Montgomeryshire, 1713; died at Llanberris, Carnarvonshire, 1782. An eminent English landscape painter. He early manifested a taste for drawing, and gave such promise that his relative, Sir George Wynne, took him to London, and placed him under an obscure portrait painter, Thomas Wright, where he made rapid progress. In 1748 he painted a large picture of the Prince of Wales, and his brother the Duke of York. In 1749 he went to Italy. While stopping at Venice, he paid a visit to Zuccarelli, who happened to be from home, and Wilson, to pass the time, made a sketch in oils, of the view from the painter's window. Zuccarelli thought so highly of this sketch that he recommended Wilson to relinquish portrait and take to landscape painting. A similar experience with Vernet, in Rome, caused Wilson to devote himself to landscape painting.

284 *THE STORM.*

A classic landscape, over which a storm is breaking. Forked lightning shoots across the sky, illuminating a distant town at the foot of a hill. In the middle distance there is a wooded plain with ancient ruins, and on a cliff at the right is an old castle. By a roadway in the immediate foreground is a large tree split and swaying in the wind, and a shepherd with his flock are making their way to a cottage near the base of the cliff.

Gift of Mr. George A. Hearn, 1890. On canvas, 41 H.; 52¼ W.

315 *ITALIAN LANDSCAPE.*

Lent by Mr. George A. Hearn. On canvas, 34 H.; 50½ W.

300 *LANDSCAPE AND FIGURES.*

In the foreground there are figures promenading on an esplanade which leads to a group of trees where there is a château on a cliff; at the left is a lake bordered by hills and beyond in the distance is a plain and a glimpse of the sea. The sky is clear and cloudless.

Gift of Mr. George A. Hearn, 1905. On canvas, 16½ H.; 20½ W.

WINNE, Liévin de. *Belgian School.*

Born at Ghent, 1821. Died at Brussels, 1880. Portrait painter. Pupil of Félix Delvigne. Legion of Honor, 1865; Officer, 1878.

495 *PORTRAIT OF A GENTLEMAN.*

Lent by a Friend. On canvas, 52 H.; 35 W.

WINTERHALTER, Franz Xavier. *French School.*

Born at Mengenschwand, in the Black Forest, 1806; died at Frankfort, 1873. Portrait and *genre* painter; pupil of Munich Academy and of Stieler. Went in 1828 to Carlsruhe, where he was made court painter; spent several years traveling in Italy, Spain, Belgium, and England, and in 1834 settled in Paris, where for more than thirty years he was regarded as the portrait painter *par excellence* of royalty and of the aristocracy, especially of women. Medals: Paris, 1836, 1837, 1855; Legion of Honor, 1839; Officer, 1857; Order of Red Eagle, 1861; Würtemberg Crown Order, and many others.

490 *FLORINDA.*

The Maids of Honor of Roderick, King of the Spanish Visigoths, about A.D. 700. The king, wishing to determine which of their number was the fairest, retired to a lonely spot, where, in concealment, he was a witness of the scene, and awarded the prize of beauty to Florinda, whom he afterwards made the object of his love. Her father, in revenge, called the Arabs into Spain and brought about the Arab Conquest.

The Empress Eugénie and her Maids of Honor were said to have been the models for the painter.

In a thickly wooded glen twelve maids of honor, semi-nude, ready for a bath, are gathered together in a semi-circle around a pool of water, all unconscious of the presence of the king who is peering through an opening in the wood at the left. The castle is seen above in the distance.

Bequeathed by Mr. William H. Webb, 1901. Signed. On canvas, 70 H.; 86 W.

WOOD, Thomas W. *American School.*

Born at Montpelier, Vt., 1823. Died at New York, April 14, 1903. Studied from nature, and painted portraits in his native city until 1857. He went to Boston and entered the studio of Chester Harding, where he remained but a few months before going to Paris, where he opened a studio. He made short trips to Italy and Switzerland, returning to America in 1860. He painted portraits in Louisville, Ky., and Nashville, Tenn., until 1867, when he

settled in New York. He was made an associate of the National Academy, 1867, Academician in 1871, President of Water Color Society, and President of the National Academy of Design from 1891 to 1899; founded an Art Gallery at Montpelier, Vt., in 1895, now known as the Wood Memorial.

116 *WAR EPISODES: THE CONTRABAND; THE VOLUNTEER; THE VETERAN.*

"The Contraband." A plantation negro, with a walking stick and bandanna bundle in his left hand, raises his light felt hat with the right in salutation. The edge of an army tent is seen at the left and a musket and trappings are at the right, above which is the sign of the provost marshal's office where the negro has come to enlist as a soldier. On the second panel "The Volunteer" has just stepped out of the office dressed in the uniform of a Union soldier bearing a musket over his right shoulder. The third panel represents "The Veteran," returned disabled and on crutches, in the act of giving a military salute.

Gift of MR. CHARLES STEWART SMITH, 1884.
Signed and dated, 1865. On canvas, 28 H.; 60 W.

WORMS, Jules. *French School.*

Born at Paris, 1832. Resides there. *Genre* painter; pupil of Lafosse. He has traveled extensively, especially in Spain, and many of his best works are illustrative of Spanish life. Medals: Paris, 1867, 1868, 1869; third class, *Exposition Universelle*, 1878; first class, Madrid, 1869; Legion of Honor, 1876.

388 *LETTER OF RECOMMENDATION.*

Sitting in the middle of a Spanish courtyard is an old man wearing a fur-trimmed cap and reading a letter of introduction which has been handed him by a young girl who stands at the right; leaning over the old gentleman's shoulder and scanning the letter is a priest, and behind is a young man intently regarding the girl. A housemaid at the left is drawing water from a well, and another is seated by a column at the right. Painted to order.

Bequeathed by MISS CATHARINE LORILLARD WOLFE, 1887.
Signed. On canvas, 19 H.; 28 W.

448 *THE FOUNTAIN OF THE BULLS; GRANADA.*

Sitting astride a dark bay horse which is drinking at the fountain is a cavalier chatting with two gaily dressed girls, one of whom is petting the horse. At the right a boy and girl are bearing away between them a heavy jar of water, and in the doorway of a barbershop are two men in conversation. In the foreground at the left is a dog, and beyond, a peddler is selling trinkets to two women who stand in a doorway. Painted to order. *Salon*, 1877.

Bequeathed by MISS CATHARINE LORILLARD WOLFE, 1887.
Signed and dated, 1877. On canvas, 22½ H.; 31 W.

WUST, Alexander. *Norwegian School.*

Born, 1837; died, 1876.

648 *A MOUNTAIN TORRENT IN NORWAY.*

Gift of MRS. HENRY G. NORTON, 1882
Signed and dated, 1867. On canvas, 43 H.; 93 W.

WYANT, Alexander H. *American School.*

Born, Port Washington, Ohio, 1836; died at New York, 1892. Pupil of Hans Gude at Karlsruhe, Germany. He devoted himself in early life to painting photographs and portraits in Cincinnati. At the age of 21 years he made a journey to New York to visit George Inness, by whom he was received most kindly. The impression made upon Wyant at this meeting was lasting, and the influence of that masterful painter may be traced in many of his most important works. He spent some years at Düsseldorf; subsequently at London; settled at New York after 1864. He was one of the founders of the Water Color Society, and a member of the National Academy of Design. Honorable Mention, *Exposition Universelle*, Paris, 1889.

601 *VIEW IN COUNTY KERRY, IRELAND.*

A large pool of water with its grassy border occupies the center of a landscape saturated with the moisture of continuous rains. At the right is a whitewashed cabin snuggled against a rocky ledge from which a footpath leads down to the foreground. An atmosphere of mist envelops the low hills and plains beyond, and the distant mountains rise into a clearing sky where the vapory clouds are slowly lifting.

Gift of Mr. George I. Seney, 1887. **Signed.** On canvas, 26 H.; 40 W.

328 *A GLIMPSE OF THE SEA.*

Lent by Mr. George A. Hearn. On canvas, 17¼ H.; 29¼ W.

329 *LANDSCAPE IN THE ADIRONDACKS.*

Lent by Mr. George A. Hearn. On canvas, 20 H.; 29¼ W.

330 *BROAD, SILENT VALLEY.*

Lent by Mr. George A. Hearn. On canvas, 60¼ H.; 50 W.

WYLIE, Robert. *American School.*

Born at the Isle of Man, 1839; died in Brittany, 1877. Brought to America when a child. Pupil of the Pennsylvania Academy, Philadelphia. Went to Paris for study, 1863; settled in Brittany in 1865. Medal, second class; Paris *Salon*, 1872.

586 *THE DEATH OF A VENDEAN CHIEF.*

This picture was nearly finished at the artist's death. It depicts an incident in the romantic insurrection of the inhabitants of *La Vendée*, March, 1793, to March, 1796, against the over-harsh interference of the revolutionists with the rights of their simple community.

The wounded chief surrounded by his family and followers is lying upon a litter of straw in the crypt where he has been taken, fatally wounded after a desperate conflict. A priest kneels by his side administering the last rites of the church, and his grief-stricken wife leans over the prostrate form, covering her face with one hand while she holds out the crucifix before his face with the other. Two women at the left have thrown themselves into each other's arms, and two men kneel at the right where the lighted candles shine upon them. Above is a Vendean soldier holding a blunderbuss under his arm and in the center of the picture is another leaning upon his weapon. On the stone stairs at the right, in deep shadow, is a captive soldier.

Gift of Messrs. Goupil & Co., 1880. On canvas, 77 H.; 86 W.

YEWELL, George H. *American School.*

Born at Havre-de-Grace, Md., January 20, 1830. Portrait and still-life painter. Pupil of Thomas Hicks in New York and of Couture in Paris. Lived several years in Rome. Elected N.A. in 1880. Exhibitor at the Paris Exposition of 1878.

118 *INTERIOR OF ST. MARK'S, VENICE.*

The pulpit stands in the center of the picture, and the steps at the right of the spectator lead to the oratory

Gift of the Artist, 1890. Signed. On canvas, 21 H.; 12½ W.

ZAMACOIS, Eduardo. *Spanish School.*

Born at Bilboa, 1842; died at Madrid, 1871. Pupil, at Bilboa, of Balaco, then of Madrid Academy under Federico de Madrazo, and in Paris of Meissonier. Medals: Paris, 1867; Munich, 1870.

466 *SLEEPING HUNTER.*

Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
Signed. On wood, 5 H.; 6 W.

ZIEM, Félix. *French School.*

Born at Beaune (Côte-d'Or), 1821. Pupil of Art School of Dijon. Traveled in 1845–48 in southern France, Italy, and the East. His views of Venice have won him world-wide fame. Medals: third class, 1853, 1855; first class, 1852. Legion of Honor, 1857; Officer, 1878.

405 *INUNDATION OF THE PIAZZA OF ST. MARK, VENICE.*

Purchased in Paris.
Bequeathed by Miss Catharine Lorillard Wolfe, 1887.
On canvas, 32 H.; 26 W.

ZOFFANY, Johann, R.A. *English School.*

Born at Ratisbon about 1733; died at London, 1810. Real name Zauffely. Portrait painter; pupil in Ratisbon of Speer; went to Rome, where he remained twelve years. Went to England 1758, where he attracted the notice of Lord Bute by a portrait of Garrick, and soon acquired reputation; he was sent to Italy by the King in 1775, and there painted his famous picture, "The Tribune of Florence," and in 1778, for the Empress Maria Theresa, the "Imperial Family of Tuscany," for which picture he was made a baron. After his return to England, he went to India, in 1783, and amassed a great fortune. Member of London, Bologna, Florence, and Panama Academies.

317 *PORTRAIT OF OZIAS HUMPHREY, R.A.*

Lent by Mr. George A. Hearn. On canvas, 25 H.; 20 W.

ZURBARAN, Francisco de. *Spanish School.*

Born at Fuente de Cantos, Estremadura, 1598; died at Madrid, 1662. Pupil of Juan de las Roelas, afterward imitated style of Caravaggio. In 1625

he painted a series of scenes from the life of St. Peter for the chapel of San Pedro, Cathedral of Seville, and about the same time his "Glory of St. Thomas Aquinas," his best work, now in the Seville Museum.

277 *ST. MICHAEL, THE ARCHANGEL.*

Clad in a blue tunic, red mantle, plumed helmet, and girt with a jeweled belt, he is seen in front view holding aloft in his right hand a flaming sword, in his left is the palm of peace. His left foot is upon the shoulder of a prostrate demon whom he is driving to the infernal regions below.

Purchased in 1887, from Mr. Bensusan, of Cadiz.

Gift of Mr. Henry G. Marquand, 1888. On canvas, 63½ H.; 42½ W.

Finding List

Relating to the Monthly Addenda

(December, 1905, to October, 1907 inclusive)

Following Page 194.

(The Paintings on this List are not Numbered.)

NOTE:

(The Withdrawal of Paintings Lent for a Short Time is not Noted in the Monthly Addenda.)

	Addenda of:
ATTRIBUTIONS, Changes in	July, 1906.
AUSTRIAN SCHOOL.—15th Century.—*Scenes from the Lives of Two Saints*	April, 1906.
BAROCCIO, Federigo.—*Holy Family*	July, 1906.
BEECHEY, Sir Wm., R.A.—*The Duke of Gloucester*	Nov., 1906, to March, 1907.
BENSON, Frank Weston.—*Portrait of a Lady*	Dec., 1906, and Jan., 1907.
BIERSTADT, Albert.—*The Rocky Mountains*	Sept. and Oct., 1907.
BLAKE, William—*The Flight into Egypt*	July, 1906.
" " —*She shall be Called Woman*	
" " —*The Good and Evil Angels*	May and June, 1907.
BOCCATIS, Giovanni di.—*God the Father, Madonna and Child with Angels*	August, 1907.
BOGERT, George H.—*Chale Church, Isle of Wight*	June, 1906.
" " —*October Moonlight*	
BOILVIN, Émile.—*Louis XI at Prayer*	Nov., 1906, to March, 1907.
BORRASSÁ, Luis (attributed to).—*Altarpiece dedicated to St. Andrew*	April, 1907.
BOSCH, Hieronymus.—*Adoration of Christ*	Nov., 1906, to March, 1907.
BOUCHER, François.—*La Fontaine d'Amour*	Nov., 1906, to March, 1907.
" " —*Les Dénicheurs d'Oiseaux*	
" " —*La Toilette de Vénus*	
BREUGHEL, Jan (the Younger).—*A Flemish Village*	April, 1907.

BREUGHEL, Peter (the Elder)?—*Gamblers Quarreling*...	July, 1906.
BRUSH, George de Forest.—*In the Garden*.....	Dec., 1906, to Jan., 1907.
BUGIARDINI, Giuliano.—*Madonna and Child with Infant St. John*.....	April, 1906.
BUNCE, Wm. Gedney.—*Morning View in Venice*.....	April, 1907.
BURGKMAIR, Hans.—*Patriarch Saint of Augsburg and St. Aphra*.....	Nov., 1906, to March, 1907.
CAGLIARI, Carlo.—*Allegorical Figures*.....	April, 1906.
CARLSEN, Emil.—*Still Life*.....	July, 1906.
CEREZO, Mateo.—*Portrait of a Cardinal*.....	
CERMÁK, Jaroslav.—*The Slave*.....	
CHASE, William M. —*Carmencita*.....	Dec., 1906, and Jan., 1907.
" " —*Seventeenth Century Lady*.....	
CIMA DA CONEGLIANO.—*Altarpiece*.....	Sept. and Oct., 1907.
CONSTABLE, John, R.A. —*On the River Stour*.....	Jan., 1906.
" " " —*Portrait of Mrs. Pulham*....	June, 1906.
COURBET, Gustave.—*Landscape—"Effet de Neige"*....	Dec., 1906, and Jan., 1907.
CRIVELLI, Carlo.—*St. Dominic*.....	Dec., 1905.
" " —*St. George in Armor*.....	
DAGNAN-BOUVERET, P. A. J.—*The Madonna of the Rose*.....	July, 1906.
DAINGERFIELD, Elliott.—*Slumbering Fog*.....	June, 1906.
DARET, Jacques (Maître de Flémalle).—*Virgin and Child*	April, 1906.
DESSAR, Louis Paul.—*Evening*.....	June, 1906.
DROUAIS, François Hubert.—*La Comtesse d'Hornoy de Fontaines*.....	Nov., 1906, to March, 1907.
DIJCK, Antoon van.—*Neptune*.....	Nov., 1906.
" " —*Henrietta Maria, Queen to Charles I*	Nov., 1906, to March, 1907.
EARL, Ralph.—*Portrait of Lady Williams*.....	July, 1906.
EARLY FRENCH SCHOOL(?)—*Part of a Polyptych*....	April, 1906.
ENGELBRECHTSEN, Cornelis.—*Crucifixion*.....	
ETTY, William.—*The Three Graces*.....	July, 1906.
FIORENZO DI LORENZO.—*Nativity*.....	Feb. and March, 1907.
FLEMISH SCHOOL.—*Virgin and Child*.....	Nov., 1906, to March, 1907.
GAINSBOROUGH, Thomas, R.A.—*Portrait of the Artist*..	Jan., 1906.
" " " —*Portrait of the Hon. Mrs. Hamilton*....	May and June, 1907.
GÉRÔME, J. L.—*Coffee-House at Cairo*.....	July, 1906.
GHIRLANDAJO.—*St. Anthony.—Fresco*.....	April, 1907.
GIAMBONO, Michele.—*Pietà*.....	April, 1906.
GIORDANO, Luca.—*Presentation in the Temple*.....	July, 1906.
GIOVANNI DI PAOLO.—*Part of an Altarpiece*.....	April, 1906.
" " " —*Paradise*.....	Feb. and March, 1907.
GOYA Y LUCIENTES.—*Portrait of Don Sebastian Martinez*.....	April, 1906.
GOYEN, Jan van.—*A View of Rheuen*.....	
GUARDI, Francesco.—*Fête upon the Grand Canal, Venice, with View of the Rialto*.....	
HALL, George Henry.—*Arabian Bazaar Scene*.....	July, 1906.
HALS, Frans.—*Portrait of Heer Bodolphe*.....	Nov., 1906, to March, 1907.
" " —*Portrait of Vrouw Bodolphe*.....	
" " (?) *Meeting of the Trained Bands to Celebrate the Conclusion of the Peace of Munster*.....	July, 1906.
" Dirk(?)	

HALS, Note on	August, 1907.
HEARN COLLECTION.—Note on the numbers of the paintings withdrawn and given	June, 1906.
HOGARTH, William.—*Peg Woffington*	
HOLBEIN, Hans.—*Portrait of a Man*	Nov., 1906.
" " —*Portrait of Lady Guldeford*	Nov., 1906, to March, 1907.
HOMER, Winslow.—*Cannon Rock*	June, 1906.
" " —*Searchlight.—Harbor Entrance, Santiago de Cuba*	
" " —*The Gulf Stream*	Dec., 1906, and Jan., 1907.
HUNT, William Morris.—*Landscape*	July, 1906.
" " —*The Bathers*	April, 1907.
INMAN, Henry.—*Portrait of Macready*	July, 1906.
" " —*The Young Fisherman*	Nov., 1906, to March, 1907.
ISABEY, E. L. G.—*Street Scene.—Old Town*	
ITALIAN SCHOOL.—15th Century.—*Madonna and Child*	Feb. and March, 1907.
" " —About 1420.—*Cassone Front*	Sept. and Oct., 1907.
JOHNSON, Eastman.—*Portrait*	April, 1907.
" " —*Corn Husking*	
JORDAENS, Jacob.—*Sketch from Sacred History*	
KENDALL, Wm. Sergeant.—*The Seer*	Dec., 1906, and Jan., 1907.
KENSETT, John Frederick.—*Landscape*	Sept. and Oct., 1907.
KYLE, Joseph.—*Portrait of the Artist*	April, 1907.
LABILLE-GUIARD, Mme. Adélaïde.—*Portraits of the Artist, and of Mlles. Gabrielle Capet and Rosemond*	Nov., 1906, to March, 1907.
LA FARGE, John.—"*In Front of Our House, Vaiala*"—*Samoa*	May and June, 1907.
LANDSEER, Sir Edwin, R.A.—*Alexander and Diogenes*	
LAWRENCE, Sir Thomas.—*Portrait of Rev. William Pennicott*	Dec., 1906, and Jan., 1907.
LELY, Sir Peter.—*Nell Gwynne*	
LHERMITTE, Léon Augustin.—*Among the Lowly*	Dec., 1905.
LOEB, Louis.—*Temple of the Winds*	July, 1906.
LOMBARD SCHOOL.—*Part of Frieze from Castle of San Martino*	April, 1906.
LOTTO, Lorenzo.—*Portrait of a Young Man*	
MAES, Nicholas.—*Portrait of a Woman*	
MANET, Édouard.—*The Guitarist*	May and June, 1907.
MARÉCHAL, Chas. Laurent.—*Columbus Brought Back in Chains*	Sept. and Oct., 1907.
MARR, Carl.—*The Mystery of Life*	Sept. and Oct., 1907.
MEULEN, Adam Frans van der.—*A Combat of Cavalry*	August, 1907.
MEYER VON BREMEN.—*Return Home*	July, 1906.
MIEREVELT, Michael.—*Portrait of a Lady*	April, 1906.
MILLAIS, Sir J. E.—*Portia*	July, 1906.
MILLER, Charles H.—*Bouquet of Oaks*	Dec., 1906, and Jan., 1907.
MONET, Claude.—*Pommiers en Fleurs*	Nov., 1906, to March, 1907.
" " —*Landscape*	
" " —*Pointe Ste. Adresse*	May and June, 1907.
" " —*Champ de Coquelicots*	
MURILLO, B. E.—*St. John the Evangelist*	April, 1906.

MURILLO, B. E.—*Portrait of a Man* ..... Nov., 1906, to March, 1907.
MURPHY, John Francis.—*The Old Barn* ..... July, 1907.
NEEFS, Pieter (the Younger).—*Interior of a Church* ..... April, 1907.
NEER, Aert van der.—*The Farrier* ..... August, 1907.
NEHLIG, Victor.—*Strolling Players* ..... July, 1906.
NICCOLO DA FOLIGNO.—*Monk Reading* ..... April, 1906
OSTADE, Adriaen van.—*The Smokers* ..... April, 1907.
" " " —*A Smoker* .....
PAINTINGS.—Changes in Attributions.—See under A.
" —Temporarily Withdrawn.—See under T.
" —Transferred from Gallery 24 to Galleries 11, 14, 19, 20, 21 ..... July, 1907.
" —Withdrawn Permanently.—See under W.
PAINTINGS formerly lent by Mr. Thomas P. Salter, and bequeathed 1907.—Note ..... April, 1907.
PALMAROLI, Don Vicente.—*Women Fishing* ..... July, 1906.
PEALE, Charles Willson.—Note on ..... July, 1907.
PIETRO DI DOMENICO.—*Virgin and Child, St. Joseph and St. Peter* ..... Feb. and March, 1907.
PESELLINO, Francesco.—*Madonna with SS. John the Baptist and Evangelist* .....
PUVIS DE CHAVANNES, Pierre Cécile.—*Le Chant du Berger* ... April, 1906.
RANGER, Henry W.—*Spring Woods* ..... June, 1906.
" " " —*Highbridge* ..... May and June, 1907.
REID, Robert.—*Fleurs-de-Lys* ..... July, 1907.
REMBRANDT VAN RIJN.—*Portrait* ..... Nov., 1906, to March, 1907.
" " " —*A Sibyl* .....
" " " —*Portrait of the Artist* ..... July, 1907.
RENOIR, Pierre Auguste.—*Mme. Charpentier and Her Children* ..... May and June, 1907.
REYNOLDS, Sir Joshua, P.R.A.—*Portrait of Mrs. Baldwin* ..... Jan., 1906.
" " " " —*Portrait of Master Hare* June, 1906.
" " " " —*Portrait of Wm. Robert, Second Duke of Leinster* ..... May and June, 1907.
ROBINSON, Theodore.—*Girl and Cow* ..... July, 1906.
ROMNEY, George.—*Portrait of Mrs. Fitzherbert* ..... January, 1906.
" " —*Lady Hamilton as "Daphne"* ..... June, 1906.
" " —*Portrait* .....
" " —*Portrait of Lady Hamilton* ..... May and June, 1907.
" " —*Lady Hamilton as "Ariadne"* .....
RUYSDAEL, Salomon van.—*Landscape* ..... Dec., 1906, and Jan., 1907.
SARGENT John Singer.—*Sketch of Edwin Booth* .....
" " " —*Portrait of R. L. Stevenson* .... April, 1907.
" " " —*Portrait of a Lady.*—Lent by a friend; not in Addenda.... Gallery 12.
SART, Cornelis du.—*Under the Trellis* ..... April, 1907.
SASSOFERRATO, Il.—*Madonna* ..... Nov., 1906, to March, 1907.
SIMONE DI MARTINI.—*St. Paul* ..... Feb. and March, 1907.
SMILLIE, George H.—*Autumn Afternoon* ..... Aug, 1907.
SPANISH SCHOOL.—*Altarpiece Representing Six Scenes from the Passion* ..... May and June, 1907.
STARNINA, Gherardo (attributed to).—*Virgin and Child with Donors* ... Sept. and Oct., 1907.

STEEN, Jan.—*Kitchen Interior*	April, 1906.
STORY, George H.—*Portrait of the Artist*	July, 1906.
STUART, Gilbert.—**Portrait of George Washington*	Nov., 1906, to March, 1907.
" " —*Portrait of the First Minister from Spain to the United States*	April, 1907.
" " —*Portrait of the Wife of the First Minister from Spain to the United States*	April, 1907.
" " —**The Gibbs-Channing-Avery Portrait of Washington*	July, 1907.
SULLY, Thomas.—*Portrait of a Man*	July, 1906.
" " —*Portrait of Mrs. Katherine Mathews*	July, 1906.
TEMPORARILY WITHDRAWN.—List of Paintings	Nov., 1906, to March, 1907.
" " — " "	April, 1907.
" " — " "	July, 1907.
" " — " "	August, 1907.
" " — " "	Sept. and Oct., 1907.
THAYER, Abbott H.—*Young Woman*	June, 1906.
TINTORETTO, Il.—*The Last Supper*	Sept. and Oct., 1907.
TRYON, Dwight W.—*Moonlight*	June, 1906.
TURNER, C. Y.—*The Bridal Procession*	July, 1906.
VEDDER, Elihu.—*The Questioner of the Sphinx*	April, 1907.
VERNET, Antoine Charles Horace.—*A Roman Triumph*	July, 1906.
VERSCHUUR, Wouterus.—*Horses in a Stable*	July, 1906.
VLIEGER, Simon de.—*Calm Sea*	Dec., 1906, and Jan., 1907.
VOLK, Douglas.—*The Young Pioneer*	Dec., 1906, and Jan., 1907.
WALDO, Samuel L.—*Portrait of General Jackson*	July, 1906.
WALKER, Horatio.—*Sheepfold*	June, 1906.
WATTEAU, Antoine.—*Portrait*	May and June, 1907.
WATTS, George Frederick.—*Ariadne in Naxos*	April, 1906.
WEIR, Julian Alden.—*Green Bodice*	June, 1906.
WEYDEN, Roger van der.—*The Descent from the Cross*	July, 1906.
WHISTLER, James Abbott McNeill.—*Nocturne in Green and Gold*	July, 1906.
" " " " —*A Lady in Gray*	July, 1906.
" " " " —*Nocturne in Black and Gold.—The Falling Rocket*	April, 1907.
WHITTREDGE, Worthington.—*Evening in the Woods*	July, 1906.
WILLIAMS, Fred'k Ballard.—*Passaic River*	June, 1906.
" " " —*L'Allegro*	Dec., 1906, and Jan., 1907.
WITHDRAWN PERMANENTLY.—List of Paintings	July, 1906.
WOUWERMAN, Philips.—*The Halt*	August, 1907.

* The same portrait.

Addenda.

DECEMBER, 1905.

GALLERY 12.

CRIVELLI, Carlo. *Schools of Padua and Murano.*

1430?-1495?. By descent, and probably by birth, a Venetian. Born early in the XV. Century (1430?). Little is known of his history, but marked affinities of style connect him with the Schools of Padua and Murano. He settled, perhaps, a little before 1468, at Ascoli, in the Marches of Ancona, and in that neighborhood he seems to have spent the rest of his lifetime. The characteristic features of his art are sharpness, not to say hardness, of outline, combined with exact modelling, color resplendent and diverse, from the primary tints to the most delicate tertiaries supported and harmonized by the use of gold and the introduction of gilt and silvered ornaments in high relief. Of his dated works, the earliest (1468) is the altar-piece in S. Silvestro at Massa, near Fermo. His great altar-piece of 1476 is in the National Gallery, London; two exquisite pictures of the "Enthroned Madonna and Infant" are in the Lateran Gallery, Rome, dated respectively 1481 and 1482. A superb triptych, also one of his finer works, a "Coronation of the Virgin" (date 1493), and four other works by him, are in the Brera at Milan; his splendid "Annunciation" (1486) is in the National Gallery. The Vatican has a passionately conceived "Pietà," and the Berlin Gallery has an important "Madonna" and a "Magdalen." There are many other works by this artist. In 1490, Crivelli was knighted by Ferdinand of Capua.

ST. DOMINIC.

Purchased from Dowdeswell & Dowdeswells, Ltd., from income of the Jacob S. Rogers Fund, 1905. On panel, 37¼ H.; 11¼ W.

ST. GEORGE IN ARMOR.

Purchased from Dowdeswell & Dowdeswells, Ltd., from income of the Jacob S. Rogers Fund, 1905. On panel, 37¼ H.; 12¼ W.

GALLERY 19.

LHERMITTE, Léon Augustin. *French School.* (See page 105.)

AMONG THE LOWLY.

The following is a translation of a letter written by the artist:

WISSANT, PAS DE CALAIS, August 11, 1905.

GENTLEMEN: To succinctly reply to the question that you have asked me concerning the Salon painting of which you have just become the possessors, I will say to you that I have wished to depict the Christ, the friend of the humble folk, eternal consoler of the poor for whom life is a burden.

He brings to them, in coming into their midst, the comforting and helpful words which engender hope.

A large part of the interest in my painting centres upon the young mother surrounded by her children. She is wholly absorbed in the contemplation of the divine visitor, to whose exhortations she is listening in rapt devotion.

I have endeavored to bring to all of the figures in this scene the varieties of emotions proper to each, but united as one in the expression of confidence—respectful in the old, searchingly so in the young.

To better convey the feeling, I have placed in the light, in this sombre hut, the principal actors of the scene, taking advantage of that privilege which nature placed at my service to help me in my artistic intentions.

It is thus that the effect of the concentrated light has seemed to me to contribute to the expression of the feeling, the emotion, sought.

I am happy to see that you have not been insensible to these researches in art, and charmed that this picture, the execution of which has occupied nearly all of last year, goes to America as a specimen of my work.

I do not forget that it is to you that I owe this honor, which I fully appreciate.

Permit me, therefore, Gentlemen, to offer to you in this regard, with feelings of gratitude, the expression of my most distinguished sentiments and entire devotion.

LÉON LHERMITTE.

Purchased from Mr. William Schaus from income of the Catharine Lorillard Wolfe Fund, 1905. Signed, and dated 1905. On canvas, 108½ H.; 89½ W.

Addenda.

JANUARY, 1906.

CONSTABLE, John, R.A. *English School.*

ON THE RIVER STOUR.

The scene, which is overlooked from a slight elevation on the bank of the river, extends down through a picturesque valley in the County of Suffolk, where Constable lived and loved so well to paint. The low-lying, deep blue hills which skirt the horizon rise into a sky filled with broken, heavy, watery clouds, which shadow the broad meadowlands beneath; gleams of sunlight illumine the broad acres and glint over the surface of the stream which winds down beneath a rustic bridge, in the middle distance, to the foreground of the picture, where two clumsy boats, with figures, are drawn up near the left bank of the river. Above the boats is a large group of sturdy oaks; at the right, a cottage snuggled down among a cluster of small trees and bushes which creep along the bank of the stream to the immediate foreground, where two boys are seated on the bank fishing.

Gift of Mr. William T. Blodgett and his sister, Miss Eleanor Blodgett, in memory of their father, 1906 — On canvas, 37 H.; 52 W.

GAINSBOROUGH, Thomas, R.A. *English School.*

PORTRAIT OF THE ARTIST BY HIMSELF, when about 40 *years of age.*

Seated sideways to the left with his arms folded across his breast; he wears a reddish-brown coat and white neckcloth. The face is nearly in profile and the soft gray eyes look directly out of the picture at the spectator. His hair is a chestnut brown, and melts off from the face into a warm, dark background. The portrait is of a man of a highly sensitive, impressionable, and emotional nature.

Gift of Mr. William T. Blodgett and his sister, Miss Eleanor Blodgett, in memory of their father, 1906. — On canvas, 29 H.; 24 W.

REYNOLDS, Sir Joshua, P.R.A. *English School.*

PORTRAIT OF MRS. BALDWIN, Wife of the British Minister Plenipotentiary to the Court of Teheran.

Seated upon a dull red cushioned divan, with the figure to the front, the face turned to the left in profile. She wears a Persian costume with an old gold and white turban head-dress, topped with a bunch of red flowers. Her hair is black and falls in small braids over her left shoulder; depending from a black ribbon about her neck are strings of fine pearls; the gown is striped silk, golden brown in color, with broad sash and buckle at the décolleté waist, with a white chemise; a broad ermine cape covers the shoulders, falling gracefully down into her lap. The background is deep and rich in its warm brown tones, and has a dull red curtain at the left drawn up, showing a gleam of light from a window.

Gift of Mr. William T. Blodgett and his sister, Miss Eleanor Blodgett, in memory of their father, 1906. On canvas, 35 H.; 27 W.

ROMNEY, George. *English School.*

Born at Furness, Lancashire, 1734; died at Kendal, 1802. Apprenticed to a cabinet-maker. After residing at Kendal and York, Romney established himself in London, 1762, where he obtained a premium from the Society of Arts for a picture of the "Death of General Wolfe," and a second for an historical painting in 1765. He accompanied Ozias Humphry to Rome, and on his return in 1775 became established as a favorite portrait painter in Cavendish Square; he afterwards removed to Hampstead, and finally retired to Kendal, where he died. He executed many portraits of Lady Hamilton.

PORTRAIT OF MRS. FITZHERBERT.

Painted for George IV. when Prince Regent. Seated with the figure to the front, her face turned to the right, nearly in profile, the eyes looking in the same direction. She wears a white dress, open at the neck, with a sash around her waist, her abundant blond hair, bound with a pale blue ribbon, falls about her face and shoulders in a charming and artistic manner. The background is warm gray and cloudy in effect.

Gift of Mr. William T. Blodgett and his sister, Miss Eleanor Blodgett, in memory of their father, 1906. On canvas, 29 H.; 24 W.

Addenda.

APRIL, 1906.

GALLERY II.

GIOVANNI, Di Paolo. *Siennese School.*

Born, circa 1400; died, 1481. Pupil of Sassetta; went to Florence and was influenced by Fra Angelico.

PART OF AN ALTARPIECE.

Against a gold background and beneath a Gothic framework stand to right St. Francis, to left St. Matthew. Upon the halos is inscribed: SANCTVS MACTEVS APOSTOLVS and SANCTVS FR . . . VS SERAPICV.

Purchased, 1871. Tempera. Panel, 58¼ H.; 38¼ W.

AUSTRIAN SCHOOL, 15th Century.

SCENES FROM THE LIVES OF TWO SAINTS.

Two panels, probably wings of an altarpiece, painted on both sides. On the left wing is seen (1) a young Saint sitting unharmed among wild beasts; (2) The Beheading of the Saint. On the right wing, a Saint in Bishop's mitre performing a miracle with a barrel of wine; (2) The Saint Resuscitating a child.

Purchased, 1871. Oil. Gold background. Panels, 54 H.; 31 W.

Hitherto no clue has been found as to the names or histories of the Saints represented.

EARLY FRENCH SCHOOL?

PART OF A POLYPTYCH,

consisting of three panels of unequal size, representing, to the left, *Expulsion of Devils from Heaven, The Mission of the Apostles,* to the right, *St. Giles.*

Purchased, 1871. Panel, 59½ H.; 39½ W.
Painted in Tempera upon gold background, with gilded Gothic framework (partly restored).

The painting shows strong traces of Siennese influence, but the types are non-Italian, and probably the picture is an example of the little known Avignonese School. The confinement of the Popes at Avignon, 1309 to 1377, led to an immigration of Italian artists, of whom the chief was Simone Martini. The native school must have felt the influence of this, with the result of producing such a variation from the Siennese style as this panel displays. The fact that the Saint represented is St. Giles, indicates a French rather than an Italian origin, and this view is borne out by the misspelling *hite* for *ite*, in the picture of the *Mission of the Apostles.* This was a French provincial solecism.

GALLERY 24.

BUGIARDINI, Giuliano. *Florentine School.*

Born, 1475; died, 1554. Fellow student with Michaelangelo in Ghirlandajo's studio.

MADONNA AND CHILD WITH INFANT ST. JOHN

The Virgin is seated turned to right, the child upon her knees turns towards the upturned face of the Infant St. John. Landscape background.

Purchased, Rogers Fund, 1906, from E. Fischoff. Oil. Panel, 28½ H.; 17½ W.

The picture shows the influence of Lorenzo di Credi and the study of Raphael.

CAGLIARI, Carlo. *Venetian School.*

Born, 1570; died, 1596. Son and pupil of Paolo Veronese.

ALLEGORICAL FIGURES.

Two female figures, one seated to left, with back turned to spectator, the other to right, and behind, facing spectator, holds a vase in either hand.

Gift of MR. LOUIS EHRICH, 1906. Oil. Canvas, 40½ H.; 30 W.

DARET, Jacques (Maître de Flémalle). *Early Flemish School.*

Born, circa 1410; died after 1468. Fellow pupil with Rogier van der Weyden under Robert Campin.

VIRGIN AND CHILD.

The Virgin stands with music-making angels on either side, in the apse of a Gothic church.

Purchased, Rogers Fund, 1906, from Messrs. Dowdeswell & Dowdeswells, L't'd.
Oil. Canvas, transferred from panel, 1905, 17⅞ H.; 13½ W.

The picture was bought by Sir Charles Robinson in Spain. The church is said to be that of Salamanca. The picture was frequently copied, sometimes with variations, during the 15th century. See "Burlington Magazine," Vol. VII, p. 238.

Giambono, Michele. *Early Venetian School.*

Flourished in the first half of the 15th century. Soon after 1430 he began the mosaic decoration of the Capella de' Mascoli in St. Mark's, Venice. In 1441 he contracted to paint an altarpiece at Udine.

PIETÀ.

The dead Christ is seen half length in the tomb, behind is the cross, to the left kneels St. Francis in prayer; background of blue and gold brocade. In original frame.

Purchased, Rogers Fund, 1906, from Signora Barbato, of Naples.
Tempera. Panel, 21½ H.; 15½ W.

GOYA Y LUCIENTES, Francisco José de. *Spanish School.*

(See page 60.)

PORTRAIT OF DON SEBASTIAN MARTINEZ

Portrait three-quarters, seated, turned to left, head to spectator; he holds in his hand a paper on which is written, "Dⁿ Sebastian Martinez por su amigo Goya, 1792." He is dressed in a striped blue-grey silk coat, with buff trousers.

Rogers Fund, 1906, from Messrs. Knoedler. Oil. Canvas, 36 H.; 26½ W.

Signed and dated, 1792.

The picture came from Bilbao, and belonged to a descendant of Don Sebastian Martinez, according to whom Martinez was a lawyer and art patron in Cadiz.

GUARDI, Francesco. *Venetian School.* (See page 64.)

FÊTE UPON THE GRAND CANAL, VENICE, WITH VIEW OF THE RIALTO.

Purchased, Rogers Fund, 1906. Oil. Canvas, 29½ H.; 48½ W.

ENGELBRECHTSEN (or Engelbertsz), Cornelis.

Dutch School.

Born at Leyden, 1468; died there, 1533.

CRUCIFIXION.

The three crosses are set in an open landscape. To the right of Christ is St. John in a red robe, further to the right St. Margaret, with the dragon at her feet. To the left of Christ the Virgin in deep green robe and further to left St. Peter. In front, on either hand, kneel to left the donor, to right the donatress, in prayer, each before a small *prie-Dieu.* At the foot, and beneath either arm of the cross, are weeping angels represented in blue monochrome.

Purchased, 1871. Oil. Panel, 25½ H.; 33½ W.

LOMBARD SCHOOL.

PART OF FRIEZE FROM CASTLE OF SAN MARTINO.

Over each doorway are three panels, from a series which originally decorated a room in the castle of San Martino di Guznago, near Mantua, which belonged to the Gonzagas. Thirty-six parts of this frieze existed in Mr. Willett's collection. Some are now in the Victoria and Albert Museum, London. They consist of heads of celebrated persons, mostly seen in profile, within an archway, the perspective of which shows that they were to be seen from below. They are here replaced in a position similar to that for which they were originally intended. Some of these heads are described by Mr. Herbert F. Cook, in his "Catalogue to the Exhibition of Milanese Masters, at the Burlington Fine Arts Club, 1899." He attributes them to Bramantino.

Purchased, Rogers Fund, 1905. Tempera. Panels, 18 H.; 18 W.

LOTTO, Lorenzo. *Venetian School.*

Born, 1480; died, 1556. Studied under Alvise Vivarini, influenced by Bellini and Giorgione.

PORTRAIT OF A YOUNG MAN.

Half length, figure slightly to left, dressed in black with black cap and white linen collar, stands beside a table on which is a skull, with a green curtain behind.

Purchased, Rogers Fund, 1906, from Messrs. Dowdeswell & Dowdeswells, L't'd
Oil. Panel, 28 H.; 20 W.

The indications of style would point to an early date for this work, circa 1520.

MAES, Nicholas (Nicolaes). *Dutch School.* (See page 110.)

PORTRAIT OF A WOMAN.

Seated, head and figure three-quarters to right, eyes gazing directly at spectator. The hands are resting one upon the other, the left one holding a closed fan. She wears a small black cap, and a black dress with broad linen collar to the shoulders, and full white undersleeves. In the background a drawn curtain shows a landscape to the right.

Purchased, Rogers Fund, 1906, from Mr. Louis Ehrich. Oil. Canvas, 44 H.; 35½ W.

MIEREVELT, Michael. *Dutch School.*

Born, 1567; died, 1641.

PORTRAIT OF A LADY.

Half length, turned slightly to left.

Purchased, Rogers Fund, 1906, from Mr. E. Fischoff. Oil. Panel, 35 H.; 27 W.

MURILLO, Bartolomé Esteban. *Spanish School.*

Born, 1617; died, 1682. Pupil of Velasquez.

ST. JOHN THE EVANGELIST.

The Saint is seated on a rock, turned slightly to left. His eyes are upraised. He holds a pen in his outstretched right hand, and a book in his left. To the left is an eagle holding in his beak the ink-bottle. Full length.

Purchased, Rogers Fund, 1906, from Mr. E. Fischoff. Oil. Canvas, 69 H.; 47½ W.

The picture was in the Robit Collection: Paris: sold 1801; Bryan Collection: London: sold 1801; Henry Hope Collection: sold 1884; etched by J. Young in Leigh Court Gallery. Described Waagen, vol. III, 184; Curtis's "Velasques & Murillo," p. 251; Buchanan's "Memoirs of Paris," vol. II, 51.

NICCOLO DA FOLIGNO (Niccolo di Liberatore) (called Niccolo Alunno). *Umbrian School.*

Born, circa 1430; died, 1502.

MONK READING.

Half length of a Franciscan monk, turned three-quarters toward the left. Part of Predella of an altarpiece, arched top.

Coudert gift, 1888. Tempera. Panel, 8½ H.; 4½ W.

PUVIS DE CHAVANNES. *French School.*

Born, 1824; died, 1898.

LE CHANT DU BERGER.

An idyllic landscape, with three figures of women in the foreground, one seated, one half kneeling, while a third to right is carrying a bucket of water from a pool. To the left, in the distance, a shepherd playing the flute, and goats. In the center distance an inlet of the sea.

Purchased, Rogers Fund, 1906, from M. Durand-Ruel. Oil. Canvas, 41 H.; 43 W.
Signed and dated, 1891.

A repetition of part of the decorative designs, "*Vision antique*," at Lyons, *Palais des Arts*.

STEEN, Jan. *Dutch School.* (See page 169.)

KITCHEN INTERIOR.

Kitchen maid to center, dressed in lace cap and frilled collar, holds up in both hands a dressed chicken and joint of beef. She turns sharply to right towards a boy who brings in a dead duck, a basket of eggs and a pot. To left kitchen table, with implements, meat and game.

Purchased, Rogers Fund, 1906, from Collection of Baron Van Loo.
Oil. Canvas, 46 H.; 64 W.

VAN GOYEN, Jan. *Dutch School.* (See page 60.)

A VIEW OF RHEUEN.

A tranquil view of a river valley. Low horizon line, expanse of sky thinly veiled with slowly moving clouds. Groups of people along the road.

Purchased, Rogers Fund, 1906, from Messrs. P. & D. Colnaghi, London.
Signed, "V. Goyen, 1636." Oil. Canvas, 39¾ H.; 53½ W.

WATTS, George Frederick. *English School.*

Born, 1817; died, 1904.

ARIADNE IN NAXOS.

Ariadne is seated by the seashore, turned slightly to left. At her feet a satyr is playing with a panther; mountainous landscape.

Purchased, Rogers Fund, 1905, from Messrs. Dowdeswell & Dowdeswells, L't'd.
Signed and dated, 1894. Oil. Canvas, 24 H.; 20 W.

Watts repeated this subject with marked variations in idea and design more than once.

THE GEORGE A. HEARN COLLECTION.

GALLERY 15, AND IN GALLERY 13.

Addenda.

JUNE, 1906.

NOTE:

Nos. 292, 310, 317, 321, withdrawn.

Nos. 303, 304, 305, 306, 307, 308, 309, 311, 312, 313, 315, 316, 318, 319, 320, 322, 323, 324, 325, 326, 327, 328, 329, 330, formerly lent by Mr. Hearn, were given by him in 1906.

HOGARTH, William. *English School.* (See page 74.)

PEG WOFFINGTON.

Signed. On canvas, 29½ H.; 24½ W.

CONSTABLE, John, R. A. *English School.* (See page 28.)

PORTRAIT OF MRS. PULHAM.

On canvas, 29 H.; 24½ W.

REYNOLDS, Sir Joshua, P. R. A. *English School.* (See page 145.)

PORTRAIT OF MASTER HARE.

On canvas, 28¾ H.; 23¾ W.

ROMNEY, George. (See January, 1906, Addenda.)

LADY HAMILTON AS "DAPHNE."

On canvas, 30½ H.; 27 W.

BOGERT, George H. *American School.*

Born, 1864.

CHALE CHURCH, ISLE OF WIGHT, ENGLAND.

Signed. On canvas, 27½ H.; 35½ W.

OCTOBER MOONLIGHT.

Signed and dated, 1898. On canvas, 18 H.; 30 W.

DAINGERFIELD, ELLIOTT. *American School.*

Born, 1859.

SLUMBERING FOG.

Signed. On canvas, 29½ H.; 35½ W.

DESSAR, Louis Paul. *American School.*

Born, 1867.

EVENING.

Signed. On canvas, 28½ H.; 35½ W.

HOMER, Winslow. *American School.*

Born, 1836.

CANNON ROCK.

Signed and dated, 1895. On canvas, 38½ H.; 38½ W.

SEARCHLIGHT, HARBOR ENTRANCE, SANTIAGO DE CUBA.

Signed. On canvas, 30 H.; 49½ W

RANGER, Henry W. *American School.*

Born, 1858.

SPRING WOODS.

On canvas, 27½ H.; 35½ W.

THAYER, Abbott H. *American School.*

Born, 1849.

YOUNG WOMAN.

On canvas, 36⅝ H.; 28½ W.

TRYON, Dwight W. *American School.* (See page 172.)

MOONLIGHT.

Signed and dated, 8. On canvas, 12½ H.; 21½ W.

WALKER, Horatio. *American School.*

Born, 1858.

SHEEPFOLD.

Signed and dated, 1890. On canvas, 19½ H.; 27½ W.

WEIR, Julian Alden. *American School.* (See page 186.)

GREEN BODICE.

On canvas, 33½ H.; 23½ W.

WILLIAMS, Frederick Ballard. *American School.*

Born, 1871.

PASSAIC RIVER.

Signed and dated, 1902. On canvas, 23½ H.; 29½ W

Addenda.

JULY, 1906.

GALLERY 12.

WHISTLER, James Abbott McNeill. *American School.*

Born, 1834; died, 1903.

NOCTURNE IN GREEN AND GOLD.

Gift of Mr. Harris C. Fahnestock, 1906. On canvas, 24¾ H.; 20¾ W.

A LADY IN GRAY.

Purchased from Income of the Rogers Fund, 1906. Water Color, 10¾ H.; 5 W.

HUNT, William Morris. *American School.*

Born, 1824; died, 1879.

LANDSCAPE.

Purchased from Income of the Rogers Fund, 1906. On canvas, 12½ H.; 19 W.

ROBINSON, Theodore. *American School.*

Born, 1854; died, 1896.

GIRL AND COW.

Gift of Mr. William T. Evans, 1906.
Signed and dated, 1888. On canvas, 36½ H.; 28¾ W.

Replaced in

GALLERY 12.

TURNER, C. Y. *American School.*

Born at Baltimore, Md., 1850. Figure painter; pupil of National Academy. Studied in Paris; elected A. N. A., 1884. N. A., 1886.

THE BRIDAL PROCESSION.

Gift of Mr. Wm. T. Evans, 1891.
Signed and dated, 1886. On canvas, 47½ H., 96 W.

GALLERY 13.

INMAN, Henry. (See page 82.)

PORTRAIT OF MACREADY.

Purchased from Income of the Rogers Fund, 1906. On canvas, 29½ H.; 24½ W.

STORY, George H. (See page 164.)

PORTRAIT OF THE ARTIST.

Gift of Mrs. George H. Story, 1906.
Signed and dated, 1902. On canvas, 23½ H.; 19½ W.

SULLY, Thomas. (See page 166.)

PORTRAIT OF A MAN.

Gift of Mr. George H. Story, 1906. On canvas, 29½ H.; 24½ W.

PORTRAIT OF MRS. KATHERINE MATHEWS.

Purchased from Income of the Rogers Fund, 1906. On canvas, 27 H.; 23½ W.

EARL, Ralph. *American School.*

Born, 1751; died, 1801.

PORTRAIT OF LADY WILLIAMS.

Purchased from Income of the Rogers Fund, 1906. On canvas, 49½ H.; 39½ W.

WALDO, Samuel L. (See page 183.)

PORTRAIT OF GENERAL JACKSON.

Purchased from Income of the Rogers Fund, 1906. On canvas, 25½ H.; 20½ W.

GALLERY 14.

CEREZO, Mateo. *Spanish School.*

Born, 1635; died, 1685.

PORTRAIT OF A CARDINAL.

Gift of Mr. Stanford White, 1906. On canvas, 28 H.; 21½ W.

GALLERY 18.

DAGNAN-BOUVERET, Pascale Adolphe Jean. *French School.*

Born, 1852.

THE MADONNA OF THE ROSE.

Purchased from Income of the Catharine Lorillard Wolfe Fund, 1906.
Signed and dated, 1895. On canvas, 33½ H.; 26½ W.

GALLERY 19.

BAROCCIO (Barocci), Federigo. *Italian School.*

Born, 1528; died, 1612.

HOLY FAMILY.

Purchased from Income of the Rogers Fund, 1906. On canvas, 27⅞ H.; 22⅝ W.

GIORDANO, Luca. *Neapolitan School.*

Born, 1632; died, 1705.

PRESENTATION IN THE TEMPLE.

Purchased from Income of the Rogers Fund, 1906. On canvas, 78⅜ H.; 65½ W.

GALLERY 20.

ETTY, William. *English School.*

Born, 1787; died, 1849.

THE THREE GRACES.

Purchased from Income of the Rogers Fund, 1906. On canvas, 22¼ H.; 18¼ W.

MILLAIS, Sir J. E., R.A. *English School.*

Born, 1829; died, 1896.

"PORTIA."

Purchased from Income of the Catharine Lorillard Wolfe Fund, 1906.
Signed, monogram, and dated, 1886. On canvas, 48 H.; 32 W.

GALLERY 23.

LOEB, Louis. *American School.*

Born, 1866.

TEMPLE OF THE WINDS.

Gift of MR. DANIEL GUGGENHEIM, 1905.
Signed and dated, 1897–05. On canvas, 86⅜ H.; 117½ W.

GALLERY 24.—Entrance.

BLAKE, William. *English School.*

Born, 1757; died, 1827.

THE FLIGHT INTO EGYPT. Dated, 1806. } Tinted drawings
SHE SHALL BE CALLED WOMAN. }

Purchased from Income of the Rogers Fund, 1906. 21½ H.; 19¾ W., } respectively.
Both signed, monogram. 20¾ H.; 17 W., }

GALLERY 25.

ČARLSEN, EMIL. *American School.*

Born, 1848.

STILL-LIFE.

Gift of Mr. William A. Read, 1905.
Signed. On canvas, 33¼ H.; 38 W.

ČERMÁK (CZERMÁK), Jaroslav. *Flemish School.*

Born, 1831; died, 1878.

THE SLAVE.

Bequeathed by Mr. Henry H. Cook, 1905.
Signed and dated, 1878. On canvas, 57½ H.; 38¼ W.

GÉRÔME, Jean Léon. (See page 58.)

COFFEE HOUSE AT CAIRO.

Bequeathed by Mr. Henry H. Cook, 1905.
Signed. On canvas, 20½ H.; 25¼ W.

HALL, George Henry. *American School.*

Born, 1825.

ARABIAN BAZAAR SCENE.

Bequeathed by Mr. Henry H. Cook, 1905.
Signed and dated, 1877. On canvas, 34¼ H.; 46¼ W.

NEHLIG, Victor. *French School.*

Born, 1830.

STROLLING PLAYERS.

Bequeathed by Mr. Henry H. Cook, 1905.
Signed and dated, 1861. On canvas, 19½ H.; 30 W.

MEYER, Johann Georg (called Meyer von Bremen).

(See page 121.)

RETURN HOME. (Water Color.)

Bequeathed by Mr. Henry H. Cook, 1905.
Signed. 5¼ H.; 4¼ W.

PALMAROLI, Don Vicente. *Spanish School.*

Born, 1835.

WOMEN FISHING.

Bequeathed by Mr. Henry H. Cook, 1905.
Signed. On canvas, 27½ H.; 35½ W.

VERNET, Antoine Charles Horace. *French School.*

Born, 1758; died, 1836.

A ROMAN TRIUMPH.

Gift of Mr. Darius O. Mills, 1906.
Signed and dated, 1789. On canvas, 49½ H.; 171½ W.

VERSCHUUR, Wouterus. *Dutch School.*

Born, 1821; died, 1874.

HORSES IN A STABLE.

Bequeathed by Mr. Henry H. Cook, 1905.
Signed. On canvas, 16 H.; 12½ W.

WHITTREDGE, Worthington. *American School.*

Born, 1820.

EVENING IN THE WOODS.

Bequeathed by Mr. Henry H. Cook, 1905.
Signed. On canvas, 41½ H.; 35½ W.

Replaced in

NORTHWEST STAIRCASE.

WEYDEN, van der, Roger. *Flemish School.* (*Copy after.*)

Born, 1399; died, 1464.

THE DESCENT FROM THE CROSS.

On canvas, 46½ H.; 40½ W.

HALS, Frans (?) (see page 65).
HALS, Dirk (?). } *Dutch School.*

Born, 1600; died, 1656.

MEETING OF THE TRAINED BANDS TO CELEBRATE THE CONCLUSION OF THE PEACE OF MUNSTER.

On canvas, 26 H.; 39½ W.

BRUEGHEL, Pieter the Elder (?). *Flemish School.*

Born, 1510; died, 1569.

GAMBLERS QUARRELING.

On panel, 26 H.; 40½ W.

THE FOLLOWING ARE TEMPORARILY WITHDRAWN:

21	Allegri, Antonio	Head of a Cherub, and Angel (fresco).
23	Mannozzi, (?) Giovanni	Mary Magdalen (fresco)
24	Allori, Cristoforo	St. Agatha (fresco)
27	Ghirlandajo	St. Anthony (fresco)
106	Sassoferrato, Il	Madonna.
115	Wiggins, Carleton	Young Holstein Bull
116	Wood, Thomas W	War Episodes
126	Dannat, W. T	Portrait of Theodore Child
135	Marr, Carl	The Mystery of Life
158	Hart, Jas. McDougal	The Adirondacks
172	Gray, Henry Peters	Cleopatra Dissolving the Pearl
190	Leutze, Emanuel	Portrait of Worthington Whittredge
192	May, Edward Harrison	Mary Magdalen
200	Healy, G. P. A.	Comte de Paris
203	Gray, Henry Peters	Wages of War
207	Page, William	Ideal Head of Shakespeare
218	Inman, Henry	The Young Fisherman
499	Poussin, Nicolas	Mythological Subject
514	Maréchal, C. L.	Galileo in Velletri (pastel)
561	Inness, Geo.	Evening
577	Lang, Louis	A Country Girl
586	Wylie, Robert	The Death of a Vendean Chief
590	Granet, F. M.	Bénédictines in the Oratory
591	Herrmann-Léon C.	The Hunter
592B	Meyer von Bremen	Baby Brother Sleeping
593	Demont, A. L	The Old Man's Garden
594	Rico, Martin	An Italian Garden
602	Boilvin, Émile	Louis XI at Prayer
629	Hubner, K. W	The Poacher's Death
633	Lerolle, Henri	The Organ Rehearsal
636	Noter, David de, and Goupil, Jules	A Dining Room
640	Maclaren, W.	Capri Life. The Embroiderers
641	Pecht, A. F.	Portrait of Richard Wagner
652	Hoffer, F.	Decadence of Rome
654	Webb, C. M.	In the Study
660	Jettel, Eugène	A Marsh in North Holland
661	Gabl, Alois	A Recruiting Scene in the Austrian Tyrol
664A	Dawant, A. P.	Departure of Emigrants from Havre
667	Brown, W. L.	Fruit

(FROM NORTHWEST STAIRCASE.)

639	Kensett, John Frederick	Eaton's Neck, L. I.
657	" " "	After Sunset
658	" " "	Rocks at Darien
642	" " "	Twilight in the Cedars
643	Brion, Gustave	A Raft on the Rhine
644	Browning, Robert Barrett	The Meuse from Bouvigne (Belgium)
645	Jansen, Joseph	Landscape
646	Kensett, John Frederick	Scene on Lake George
647	Unknown	Eurydice
648	Wust, Alexander	A Mountain Torrent in Norway
649	Colus, Alphonse	The Entombment

WITHDRAWN PERMANENTLY:

94	Artist Unknown	Virgin and Child
112	Duverger, T. E.	Threading Grandmother's Needle
137	Inness, George	A Passing Storm
138	Tryon, Dwight W.	Evening, Early Spring
145	Gifford, S. R.	Lake George
146	Scheffer, Ary	Christ on the Mount
147	Hart, James McDougal	Landscape, with Cattle
156	Gérôme, J. L.	Prayer in the Desert
486	Merle, Hugues	Italy, Past and Present
494	Gallait, Louis	Portrait of a Lady
495	Winne, Liévin de	Portrait of a Gentleman
497	Munkacsy, Mihály	The Death of Mozart
515	Kraus, Friedrich	Peasants Going to Church
518	Hildebrandt, Eduard	The Bay of Naples
522	Guillaume, E.	Le Vocero
524	Luminais, E. V.	The Wreckers
525	Scheffer, Ary	Study of a Head
526	Hagelstein, Paul	Street Musicians
661A	Col, David	Compulsory Education
661B	Riefstahl, W. L. F.	A Religious Procession in the Bavarian Tyrol

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NOTE:

No. 22 transferred to Gallery 11.
No. 48 transferred to Southeast Staircase.
No. 209 transferred to Grand Hall.
Nos. 662 and 664 transferred to Grand Hall.
No. 663 transferred to Entrance Hall (Fifth Avenue).

NOTE:

The following paintings have, temporarily, been transferred to Gallery 24: 43–49–58–85A–86–90–92–93–96–107–225D–230–233–239–240–244–253–256–258–262–269–275–563, and two panels by Crivelli from Gallery 12.

NOTE :

No. 233, Vinci, Leonardo da, read: De Predis, Ambrogio. Lombard School. Born circa 1450–1460; died after 1506. Was court painter to Ludovico il Moro; painted, under Leonardo da Vinci's direction, the replica of the "Virgin of the Rocks" in the National Gallery.

No. 256, Masaccio, Tommaso Guidi (School of), read: Florentine School. The peculiar fashion of the headdress dates the picture before 1460. The painter was probably of Filippo Lippi's School.

No. 85A, Mostert (or Mostaert), Jan, read: Isenbrant, Adrian. Flemish School. Born, 14—; died, 1557. He settled at Bruges in 1510, and worked under Gerard David.

No. 230, Moroni, Giovanni Battista, read: Torbido, Veronese School. Born, 1486; died after 1546.

Addenda.

NOVEMBER, 1906.

GALLERY 24.

HOLBEIN, Hans. *School of Basel.*

Born, 1497; died, 1543.

PORTRAIT OF A MAN.

Purchased from Income of the Jacob S. Rogers Fund, aided by Private Subscribers, 1906.
Inscribed: Da, ich het die Gestalt was ich 22 Jar alt, 1517. H. H. pingebat.
Oil. Paper on Panel, 20¾ H.; 15⅛ W.

DIJCK, Sir Anthony (Antoon) van. *Flemish School.* (See page 46.)

NEPTUNE.

Purchased from Income of the Henry G. Marquand Fund, 1906. Oil. Canvas, 60¼ H.; 44¾ W.

Addenda.

DECEMBER, 1906, and JANUARY, 1907.

GALLERY 12.

HOMER, Winslow. *American School.* (See June, 1906, Addenda.)
Born, 1836.

THE GULF STREAM.

Purchased from Income of the Catharine Lorillard Wolfe Fund, 1907.
Signed and dated, 1899. On canvas, 28⅛ H.; 49½ W.

CHASE, William M. *American School.* (See page 23.)

CARMENCITA.

Gift of Sir William van Horne, 1906.
Signed. On canvas, 69½ H.; 39½ W.

MILLER, Charles H. *American School.*
Born, 1842.

BOUQUET OF OAKS.

Gift of Mr. William T. Evans, 1906.
Signed. On canvas, 41½ H.; 63 $\frac{9}{16}$ W.

GALLERY 13.

KENDALL, William Sergeant. *American School.*
Born, 1869.

THE SEER.

Purchased from Income of the Hearn Fund, 1907.
Signed. On canvas, 37½ H.; 30 W

CHASE, William M. *American School.* (See page 23.)

SEVENTEENTH CENTURY LADY.

Purchased from Income of the Hearn Fund, 1907.
Signed. On canvas, 36 H.; 24½ W.

VOLK, Douglas: *American School.*
Born, 1856.

THE YOUNG PIONEER.

Purchased from Income of the Hearn Fund, 1907.
Signed and dated, 1903. On canvas, 34½ H., 18½ W.

WILLIAMS, Frederick Ballard. *American School.*
Born, 1871.

L'ALLEGRO.

Purchased from Income of the Hearn Fund, 1907.
Signed and dated, 03. On canvas, 11⅛ H.; 15 W.

BENSON, Frank Weston. *American School.*
Born, 1862.

PORTRAIT OF A LADY.

Purchased from Income of the Hearn Fund, 1907.
Signed and dated, 1901. On canvas, 40⅛ H.; 32⅛ W

BRUSH, George De Forest. *American School.*
Born, 1855.

IN THE GARDEN.

Gift of Mr. George A. Hearn, 1907.
Signed and dated, 1906. On canvas, 37⅛ H.; 16⅛ W

GALLERY 14.

VLIEGER, Simon de. *Dutch School.*
Born, circa 1600; died, circa 1660.

CALM SEA.

Purchased from Income of Rogers Fund, 1906. On panel, 14⅛ H.; 17 W.

GALLERY 20.

LAWRENCE, Sir Thomas. *English School.* (See page 99.)

PORTRAIT OF REV. WILLIAM PENNICOTT.

Purchased from Income of the Rogers Fund, 1906. On canvas, 29⅛ H.; 24⅛ W.

LELY, Sir Peter. *Dutch School.* (See page 102.)

NELL GWYNNE.

Purchased from Income of the Rogers Fund, 1906. On canvas, 25⅛ H.; 20⅛ W.

GALLERY 21.

COURBET, Gustave. *French School.* (See page 30.)

LANDSCAPE—"EFFET DE NEIGE."

Purchased from Income of the Rogers Fund, 1906.
Signed. On canvas, 19⅛ H.; 23⅛ W.

GALLERY 24.

RUYSDAEL, Salomon van. *Dutch School.* (See page 154.)

LANDSCAPE.

Purchased from Income of the Rogers Fund, 1906.
Signed and dated, 1648. On canvas, 37⅛ H.; 51⅛ W.

Addenda.

FEBRUARY AND MARCH, 1907.

GALLERY 11.

FIORENZO DI LORENZO. *Umbrian School.*
Born, 1440; died, after 1521.

NATIVITY.

Purchased from Income Rogers Fund, 1906. On panel, 11½ H.; 25½ W.

GIOVANNI DI PAOLO. (See page 1, April, 1906, Addenda.)

PARADISE.

Purchased from Income Rogers Fund, 1906. On panel, 17½ H.; 15½ W.

ITALIAN SCHOOL, 15th Century.

MADONNA AND CHILD.

Gift of BARON LAZZARONI, 1906. On panel, 24½ H.; 14½ W.

PESELLINO, Francesco. *Florentine School.*
Born, 1422; died, 1457.

MADONNA WITH SS. JOHN THE BAPTIST AND EVANGELIST.

Gift of MR. G. BRAUER, 1906. On panel, 17½ H.; 14½ W.

PIETRO DI DOMENICO. *Siennese School.*
Born, 1457; died, 1501.

VIRGIN AND CHILD, ST. JOSEPH, ST. PETER.

Purchased by the Museum, 1871. Tempera on panel, 20½ H.; 13½ W.

SIMONE DI MARTINI (called Simone Memmi).
Born, 1285?; died, 1344. *Siennese School.*

ST. PAUL.

Purchased by the Museum, 1871. Tempera on panel, 35½ H.; 16½ W.

Addenda.

NOVEMBER, 1906, TO MARCH, 1907.

Paintings Lent.

GALLERY 10.

BOUCHER, François. (See page 15.)

LA FONTAINE D'AMOUR.

Lent by Mr. Ernest Gimpel, 1906.
Signed and dated, 1748. On canvas, 116 H.; 132½ W.

LES DÉNICHEURS D'OISEAUX.

Lent by Mr. Ernest Gimpel, 1906.
Signed and dated, 1748. On canvas, 116 H.; 132½ W.

GALLERY 11.

FLEMISH SCHOOL.

VIRGIN AND CHILD.

Lent by Hon. Robert W. de Forest, 1907. On panel, 14½ H.; 12½ W.

GALLERY 13.

STUART, Gilbert. (See page 164.)

PORTRAIT OF GEORGE WASHINGTON.

(*Known as the Gibbs Channing Portrait of Washington.*)

Painted at Philadelphia in 1795. On canvas, 29 H.; 24 W.
Purchased from Income of the Rogers Fund, 1907.

GALLERY 19.

BOUCHER, François. (See page 15.)

LA TOILETTE DE VÉNUS.

Lent by Mr. William K. Vanderbilt, 1907.
Signed and dated, 1751. On canvas, 40½ H.; 30½ W.

GUIARD, Madame Labille. *French School.*

Born, 1749; died, 1803.

PORTRAITS OF THE ARTIST, AND OF MMES. CAPET AND ROSE-MONDE.

Lent by Mr. Ernest Gimpel, 1906.
Signed and dated, 1785. On canvas, 81½ H.; 59½ W.

DROUAIS, François Hubert. (See page 48.)

LA COMTESSE D'HORNOY DE FONTAINES.

Lent by Mr. Ernest Gimpel, 1906. On canvas, 28½ H.; 23 W

GALLERY 20.

BEECHEY, Sir William, R.A. (See page 6.)

THE DUKE OF GLOUCESTER.

Lent by Mr. Kenneth Frazier, 1907. On canvas, 29 H.; 23½ W.

GALLERY 24.

REMBRANDT VAN RIJN. (See page 143.)

PORTRAIT.

Lent by Mr. William K. Vanderbilt, 1907.
Signed and dated, 1632. On canvas, 59½ H.; 47½ W.

HOLBEIN, Hans. (See November, 1906, Addenda; also page 74.)

"LADY GULDEFORD, WIFE OF SIR HENRY GULDEFORD, OF HEMSTED—KENT, COMPTROLLER OF THE HOUSEHOLD TO HENRY VIII."

Lent by Mr. William K. Vanderbilt, 1907. On panel, 33½ H.; 26½ W.
Inscribed: Anno MDXXVII ÆTATIS SVÆ 27.

DIJCK, Sir Anthony (Antoon) van. (See page 46.)

HENRIETTA MARIA, QUEEN TO CHARLES I.

Lent by Mr. William K. Vanderbilt, 1907. On canvas, 49 H.; 40 W.

HALS, Frans. (See page 65.)

PORTRAIT OF HEER BODOLPHE.

Lent by Mr. J. Pierpont Morgan, 1907.
Signed and dated, 1643. On canvas, 48 H.; 37½ W.

PORTRAIT OF VROUW BODOLPHE.

Lent by Mr. J. Pierpont Morgan, 1907.
Signed and dated, 1643. On canvas, 47½ H.; 37½ W.

REMBRANDT VAN RIJN. (See page 143.)

A SYBIL.

Lent by Mr. Theodore M. Davis, 1906. On canvas, 38½ H.; 29½ W.

MURILLO, Bartolomé Esteban. (See page 4, April, 1906, Addenda.)

PORTRAIT OF A MAN.

Lent by Mr. William T. Dannat, 1907. On canvas, 77½ H.; 49½ W

Replaced.

GALLERY 12.

INMAN, Henry. (See page 83.)

218 *THE YOUNG FISHERMAN.*
(Formerly in Gallery 18.)

GALLERY 19.

SASSOFERRATO, Il. (See page 156.)

106 *MADONNA.*
(Formerly in Gallery 12.)

GALLERY 21.

BOILVIN, Émile. (See page 11.)

602 *LOUIS XI AT PRAYER.*
(Formerly in Gallery 20.)

Addenda.

APRIL, 1907.

SOUTHEAST STAIRCASE.

BREUGHEL, Jan (The Younger). *Flemish School.*

Born at Antwerp, 1601; died after 1677. Son and pupil of Jan the Elder, who was called Fluweelen or Velvet Breughel, it is said, on account of his partiality for dressing in velvet.

A FLEMISH VILLAGE.

Purchased by the Museum, 1871. On panel, 9½ H.; 12¾ W.

OSTADE, Adriaen van. (See page 131.)

THE SMOKERS.

Purchased from income of the Rogers Fund, 1906.
Signed. On panel, 7¼ H.; 6¼ W.

A SMOKER

Purchased by the Museum, 1871. On panel, 11¼ H.; 9¼ W.

JORDAENS, Jacob. (See page 89.)

SKETCH FROM SACRED HISTORY.

Purchased by the Museum, 1871. On canvas, 9¼ H.; 11½ W.

GALLERY 11.

BORRASSÁ, Luis. (Attributed to.) *Spanish School, Early 15th Century.*

ALTARPIECE DEDICATED TO SAINT ANDREW.

Purchased from income of the Rogers Fund, 1906. 124 H.; 124½ W.

GHIRLANDAJO. (See page 58.)

27 *ST. ANTHONY—FRESCO.* (Replaced.)
(Formerly in Southeast Staircase.)

GALLERY 12.

KYLE, Joseph. (See page 97.)

PORTRAIT OF THE ARTIST.

Gift of Miss Louise Sherman Kyle, 1906. On canvas, oval, 19½ H.; 13 W.

SARGENT, John Singer. (See page 155.)

SKETCH OF EDWIN BOOTH.

Lent by Mr. Charles Fairchild, 1906.
Signed. On canvas, 23½ H.; 19½ W.

PORTRAIT OF R. L. STEVENSON.

Lent by MR. CHARLES FAIRCHILD, 1906.
Signed. On canvas, 19½ H.; 23½ W.

JOHNSON, Eastman. (See page 88.)

PORTRAIT.

Lent by MR. CHARLES FAIRCHILD, 1906.
Signed, and dated 1856. On canvas, 23½ H.; 19½ W

VEDDER, Elihu. (See page 175.)

THE QUESTIONER OF THE SPHINX.

Lent by MR. CHARLES FAIRCHILD, 1906.
Signed. On canvas, 10½ H.; 12 W.

HUNT, William Morris. (See July, 1906, Addenda.)

THE BATHERS.

Lent by MR. CHARLES FAIRCHILD, 1906.
Signed by monogram; dated 1877. On canvas, 23½ H.; 15½ W.

WHISTLER, James Abbott McNeill. (See July, 1906, Addenda.)

NOCTURNE IN BLACK AND GOLD—THE FALLING ROCKET.

Lent by MRS. SAMUEL UNTERMYER, 1907. On canvas, 23¾ H.; 17¾ W.

JOHNSON, Eastman. (See page 88.)

CORN HUSKING.

Purchased at the Eastman Johnson sale, 1907, from income of the Rogers Fund.
Signed. On canvas, 26¾ H.; 54 W.

GALLERY 13.

STUART, Gilbert. (See page 164.)

PORTRAIT OF THE FIRST MINISTER FROM SPAIN TO THE UNITED STATES.

Purchased of Knoedler & Co., 1907, from Income of the Rogers Fund.
On canvas, 49½ H.; 39½ W.

Inscribed: Don Josef de Jaudenes y Nebot Comisario Ordenador de los Reales Exercitos y Ministro Embiado de Su Magestad Catholica cerca de los Estados Unidos de America. Naciô en la Ciudad de Valencia, Reyno de España el 25 de Marzo de 1764.—

Also marked with Stuart's name, and dated 1794.

PORTRAIT OF THE WIFE OF THE FIRST MINISTER FROM SPAIN TO THE UNITED STATES.

Purchased of Knoedler & Co., 1907, from Income of the Rogers Fund.
On canvas, 49 H.; 39½ W.

Inscribed: Doña Matilde Stoughton de Jaudenes-Esposa de Don Josef de Jaudenes y Nebot Comisario Ordenador de los Reales Exercitos de Su Magestad Catholica y su Ministro Embiado cerca de los Estados Unidos de America. Nacio en la Ciudad de Nueva-York en los Estados Unidos el 11 de Enero de 1778.—

Also marked with Stuart's name, and dated 1794.

BUNCE, William Gedney. *American School.*

Born, 1840.

MORNING VIEW IN VENICE.

Purchased of Cottier & Co., from Income of the Hearn Fund, 1907. Signed. On canvas, 35 H.; 55½ W.

GALLERY 14.

SART, Cornelis du (Dusart). *Dutch School.*

Born at Haarlem, 1660; died 1704. Little is known of this artist, or of his works, which are not numerous.

UNDER THE TRELLIS.

Purchased by the Museum, 1871. On panel, 7 H.; 6 W.

NEEFS, Pieter (The Younger). *Flemish School.*

Born at Antwerp, 1601; died there 1675 (?) He painted the same class of subjects as his father, of whom he was the pupil—namely church interiors—but his work was inferior to that of his father.

INTERIOR OF A CHURCH.

Purchased by the Museum, 1871. On canvas, 10 H.; 7½ W.

FEBRUARY TO APRIL, 1907.

THE FOLLOWING ARE TEMPORARILY WITHDRAWN:

3	Meulen, Adam Frans van der...	A Combat of Cavalry.
4	Hughtenburgh, Jan van	Repose after the Hunt.
6	Teniers, David (the Younger)....	Judith with the Head of Holofernes.
10	Stork, Abraham (the Elder).....	A Seaport.
31	Ommeganck, B. P	Flemish Pasture.
41	Berchem, Claes Nicholas	Rest.
42	Marne, Jean Louis de.....	A Gust of Wind.
70	Metsys, Quentin, School of.....	The Crown of Thorns.
72	Assche, Henri van	Landscape with Waterfall.
74	Lingelbach, Johannes	Dance of Peasants.
85	Hondius, Abraham	Wild Boar Hunting.
162	Lely, Sir Peter.....	Portrait of a Lady.
168	Shee, Sir Martin Archer.....	Portrait of Daniel O'Connell.
204	West, Benjamin.....	Triumph of Love.
247	Molyn, Pieter (the Elder)	Landscape with Cottage.
489	Robie, Jean	Flowers.
491	Unknown Artist	Portrait of Mr. Wm. F. Coles.
511	Velten, W	Halt of Cavaliers.
528	Defaux, Alexandre.....	Apple Blossoms.
532	Verboeckhoven, E. J.....	Cattle with Landscape.
560	Schrader, Julius.....	Queen Elizabeth Signing the Death Warrant of Marie Stuart.
567	Richards, Samuel.....	Hour of Prayer.
592c	Verboeckhoven, E. J.....	Cattle with Landscape.
611	Fagnani, Giusseppe.....	Terpsichore.
612	" "	Thalia.
613	" "	Urania.
614	" "	Calliope.
615	" "	Polymnia.

NOTE: Nos. 111, 139, 144, 155, 511, 532, 667, 668, 670, 671, 672, 673, 674, 675, 682, 685, 686, 688, formerly lent by Mr. Thomas P. Salter, were bequeathed by him, 1907.

Addenda.

MAY AND JUNE, 1907

GALLERY 11.

SPANISH SCHOOL.

ALTARPIECE REPRESENTING SIX SCENES FROM THE PASSION.

Lent by MR. WILLIAM M. LAFFAN, 1907. 54½ H.; 121½ W.

GALLERY 12.

LA FARGE, John. *American School.*

Born 1835.

"IN FRONT OF OUR HOUSE, VAIALA (SAMOA), YOUNG GIRL WEEDING."

Lent by MR. AUGUST F. JACCACI, 1907. On panel, 19 H.; 18 W.
Signed and dated, 1890.

RANGER, Henry Ward. *American School.*

Born, 1858; resides at New York.

HIGHBRIDGE.

Gift of MR. WILLIAM T. EVANS, 1907. On canvas, 40½ H.; 50½ W.
Signed and dated, 1905.

GALLERY 19.

WATTEAU, Antoine. *French School.*

Born, 1684; died, 1721.

PORTRAIT.

Lent by MRS. PAYNE WHITNEY, 1907. On canvas, 21½ H.; 16½ W.

GALLERY 20.

GAINSBOROUGH, Thomas, R.A. (See page 56.)

PORTRAIT OF THE HON. MRS. HAMILTON, DAUGHTER OF J. WILLIAMS, ESQ., OF COUNTY PEMBROKE.

Lent by MR. THATCHER ADAMS, 1907. On canvas, 75½ H.; 59½ W.

LANDSEER, Sir Edwin, R.A. *English School.*

Born, 1802; died, 1873.

ALEXANDER AND DIOGENES.

Lent by MR. THATCHER ADAMS, 1907. On canvas, 43½ H.; 55½ W.

REYNOLDS, Sir Joshua, P.R.A. (See page 145.)

PORTRAIT OF WILLIAM ROBERT, SECOND DUKE OF LEINSTER.

Lent by Mr. Thatcher Adams, 1907. On canvas, 28½ H.; 35½ W.

ROMNEY, George. (See January, 1906, Addenda.)

PORTRAIT.

Lent by Mrs. Payne Whitney, 1907. On canvas, 29½ H.; 24½ W.

PORTRAIT OF LADY HAMILTON.

Lent by Mrs. Payne Whitney, 1907. On canvas, 59½ H.; 47½ W.

LADY HAMILTON AS ARIADNE.

Lent by Mr. Thatcher Adams, 1907. On canvas, 48½ H.; 39½ W.

GALLERY 21.

MANET, Édouard. (See page 111.)

THE GUITARIST.

Lent by Mr. William Church Osborn, 1907. On canvas, 56½ H.; 44½ W.
Signed and dated, 1860.

MONET, Claude Oscar. *French School.*

Born, 1840; resides at Paris.

POINTE STE. ADRESSE.

Lent by Mr. William Church Osborn, 1907. On canvas, 28½ H.; 39½ W.
Signed.

CHAMP DE COQUELICOTS.

Lent by Mrs. Samuel Untermyer, 1907. On canvas, 23½ H.; 39½ W.
Signed and dated, -90.

RENOIR, Pierre Auguste. *French School.*

Born, 1841.

MME. CHARPENTIER AND HER CHILDREN.
("*LA FAMILLE CHARPENTIER.*")

Purchased 1907, at the Charpentier Sale, Paris, through Durand-Ruel, from income of the Catharine Lorillard Wolfe Fund.
Signed and dated, -78. On canvas, 59½ H.; 74½ W.

GALLERY 22.

BLAKE, William. (See July, 1906, Addenda.)

THE GOOD AND EVIL ANGELS. (*Colored Print.*)

Lent by Mrs. Payne Whitney, 1907. 17 H.; 23½ W.

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247. Molyn, Pieter (the Elder). Landscape with Cottage. Replaced in Gallery 14.

Addenda.

JULY, 1907.

GALLERY 12.

MURPHY, John Francis. *American School.*
Born, 1853.

THE OLD BARN.

Signed and dated, 1906.
Purchased from income of the Hearn Fund, 1907. On canvas, 24¼ H.; 36¼ W.

REID, Robert. *American School.*
Born, 1863.

FLEURS-DE-LYS.

Signed.
Purchased from income of the Hearn Fund, 1907. On canvas, 44 H.; 42¼ W

GALLERY 24.

REMBRANDT VAN RIJN. (See page 143.)

PORTRAIT OF THE ARTIST.

Signed and dated, 1658.
Lent by MR. HENRY C. FRICK, 1907. On canvas, 51¼ H.; 40 W.

NOTE.

☞ **For all paintings not numbered, refer to the monthly Addenda following page 194.**

The following have been *transferred from* GALLERY 24 (April to July, 1907).

TO GALLERY 11.

Bugiardini, Giuliano.....	Madonna and Child with Infant St. John.....
Cristus, Petrus.....	The Deposition.....
Crivelli, Carlo	St. George.....
" "	St. Dominic.....
Daret, Jacques.....	Virgin and Child.....

De Predis, Ambrogio	Portrait of a Lady. (See page 7, July, 1906, Addenda)
Florentine School	Profile Portraits of a Man and Woman. (See page 7, July, 1906, Addenda).
Giambono, Michele	Pietà
Isenbrant, Adrian	Ecce Homo and Mater Dolorosa. (See page 7, July, 1906, Addenda)
Leyden School	Crucifixion
Lotto, Lorenzo	Portrait of a Young Man
Niccolo da Foligno	Monk Reading
Piero di Cosimo	(2) Scenes in the Life of Primitive Man
Van Eyck, Jan.(?)	The Virgin and Child

TO GALLERY 14.

Hals, Frans	Hillebobbe van Haarlem
Mierevelt, Michael	Portrait of a Lady

TO GALLERY 19.

Maratta, Carlo	Portrait of Clement IX
Murillo, Bartolomé Esteban	St. John the Evangelist
Tiepolo, Giovanni Battista	Triumph of Ferdinand III

TO GALLERY 20.

Turner, Joseph Mallord William	Saltash
Watts, George Frederick	Ariadne in Naxos

TO GALLERY 21.

Puvis de Chavannes	Le Chant du Berger

Peale, Charles Wilson. Read: **Peale, Charles Willson;** born at "St. Paul's Parish" in Queen Anne County, Eastern Shore of Maryland, April 15, 1741, and, while an infant, was taken by his parents to Chestertown, Md. Died at Philadelphia, Pa., 1827.

THE FOLLOWING ARE TEMPORARILY WITHDRAWN:

100	Linen, George	Portrait of Colonel Popham
542	Colman, Samuel	Venice—Moonrise
575	Frère, Charles Théodore	Departure from Jerusalem for Jaffa.
581	Plassan, Antoine Émile	Table Supplies
583	Fichel, Benjamin Eugène	A Violin Player

Addenda.

AUGUST, 1907

NOTE:

The withdrawal of paintings lent for a short time is not noted in the Monthly Addenda.

FRANS HALS (The Elder).

The following communication has just been received from Dr. Bredius:

THE HAGUE, JULY 24, 1907.

(TRANSLATION): *The **exact** date of birth of Hals is not known—but it approaches nearest to* 1584. *I am working among the archives of Harlem and already find something that is new.* **The date of burial at Harlem is exact.*

GALLERY 11.

BOCCATIS, Giovanni di. *Umbrian School—15th Century.*

GOD THE FATHER, MADONNA AND CHILD, WITH ANGELS.

Lent by MR. J. PIERPONT MORGAN, 1907. On panel, 24½ H.; 16½ W.

GALLERY 12.

SMILLIE, George Henry. *American School.*

Born 1840. Resides at New York City.

AUTUMN AFTERNOON.

Gift of MR. CHARLES F. SMILLIE, 1907. Signed. On canvas, 36½ H.; 60 W.

GALLERY 14.

NEER, Aert van der. (See page 128.)

THE FARRIER.

Purchased by the Museum, 1871. On panel, 19 H.; 24½ W.

(REPLACED.)

3. Meulen, Adam Frans van der.—*A Combat of Cavalry.*

WOUWERMAN, Philips. *Dutch School.*

Born at Haarlem, and baptized there May 24, 1619; died there 1668. Son of Paulus Joosten Wouwerman. He learnt the practice of his art from his father, and studied landscape painting under Jan Wijnants, but he is supposed to have also profited by the examples of Andries Both and Pieter van Laer. Landscape always played a prominent part in his compositions. Horses were his favorite study and he generally found reason to introduce at least one of those animals into his pictures: a white horse often serves as his principal mass of light. Few galleries are without specimens of his work; in many he is abundantly represented; the Amsterdam Museum has 13, Museum at The Hague 9, the National Gallery 9.

THE HALT.

Purchased by the Museum, 1871. On panel, 23 H.; 29½ W.

THE FOLLOWING ARE TEMPORARILY WITHDRAWN:

52. Lingelbach, Johannes.—*Battle Scene.*
78. Tilborgh, Gillis (Aegidius) van.—*Visit of a Landlord to a Tenant.*

* Refers to the date given in this catalogue.

Addenda.

SEPTEMBER AND OCTOBER, 1907.

NOTE:

The withdrawal of paintings lent for a short time is not noted in the Monthly Addenda.

GALLERY 11.

CONEGLIANO, Giovanni Battista da (called **Cima da Conegliano**). *Venetian School.*

Born, middle 15th century; died about 1517?

ALTARPIECE; ST. ROCH, ST. ANTHONY AND ST. LUCY.

Purchased from Income of Rogers Fund, 1907. On canvas, 50½ H.; 47½ W.

STARNINA, Gherardo. (Attributed to.) *Florentine School.*

Born, 1354? died, 1408?

VIRGIN AND CHILD WITH DONORS.

Purchased from Income of Rogers Fund, 1907. Tempera on panel, 23½ H.; 52 W.

CASSONE, Front: *Italian School.*

About 1420.

THE TAKING OF SALERNO.

Purchased from Income of Rogers Fund, 1906. Wood, 18 H.; 47 W.

GALLERY 12.

KENSETT, John Frederick. (See page 92.)

LANDSCAPE.

Gift of Mr. H. D. Babcock in memory of S. D. Babcock, 1907. On canvas, 31½ H.; 46½ W.

GALLERY 19.

IL TINTORETTO. (Real name **Jacopo Robusti.**) *Venetian School.*

Born, 1518; died, 1594.

THE LAST SUPPER.

Purchased from Income of Rogers Fund, 1907. On canvas, 25½ H.; 37½ W.

GALLERY 39.

BIERSTADT, Albert. *American School.*

Born, 1830; died, 1902.

THE ROCKY MOUNTAINS.

Purchased from Income of The Catharine Lorillard Wolfe Fund, 1907.
Signed and dated, 1868. On canvas, 74½ H.; 126 W.

Replaced in

GALLERY 12.

Chase, William M.....Carmencita.

GALLERY 23.

135 Marr, Carl.....The Mystery of Life.

SOUTHWEST STAIRCASE.

514 Maréchal, Charles Laurent. (See Page 113.) Galileo in Velletri.
" " " Columbus Brought Back in Chains.

THE FOLLOWING ARE TEMPORARILY WITHDRAWN:

529 Français, François Louis..... Gathering Olives.....
547 Kensett, John Frederick..... View on Long Island Sound.....
585 " " " ..... The Old Pine, Darien, Conn.....
605 " " " ..... On the Coast.....
606 " " " ..... Coast Scene.....
607 " " " ..... Landscape Study.....
608 " " " ..... Sunset on Long Island Sound.....
619 " " " ..... Passing Away of the Storm.....
620 " " " ..... Early Autumn.....
621 " " " ..... Scene on Connecticut Shore of Long Island Sound.....
622 " " " ..... Coast Scene, near Darien, Conn.....
623 " " " ..... Cedars in the Twilight.....
624 " " " ..... Evening at Contentment Island, Darien, Conn.

GALLERY 16

THE WILLIAM H. VANDERBILT COLLECTION OF MODERN PAINTINGS LENT BY MR. GEORGE W. VANDERBILT

THE WILLIAM H. VANDERBILT COLLECTION

OF

MODERN PAINTINGS

LENT BY

MR. GEORGE W. VANDERBILT

The Catalogue of this loan is a reprint from that of Mr. William H. Vanderbilt, published in 1886, with a prefatory note by Mr. S. P. Avery.

NOTE.

Mr. William H. Vanderbilt was born in the year 1821. In 1854 he accompanied his father, Commodore Cornelius Vanderbilt, and other members of his family, on his steamship the "White Star," during the famous trip to notable parts of Europe. It was the desire to visit Rome, but on account of the cholera then raging there they could only land at Civita Vecchia, where Mr. W. H. Vanderbilt purchased his first painting. Later on, in the early '60's, he began to purchase and commission pictures from a number of our native artists. This experience did much to interest him in collecting works of art. His first purchases were distributed throughout his residence on Fifth Avenue, southeast corner of Fortieth Street. During 1868 and succeeding years he began to purchase works by foreign artists. On the death of his father in 1877 his increasing means enabled Mr. Vanderbilt to purchase examples of the celebrated living and recently deceased painters, which at that time had not become common in this country. Frequently going to Europe, he visited the national and private galleries, attended notable public sales, conferred

with reliable experts, made extensive purchases, and gave commissions to several prominent artists of the time.

In course of events and with many art accumulations Mr. Vanderbilt found that he required more extensive premises. He then built his final residence at 640 Fifth Avenue, with adjoining picture galleries, to which he removed in 1881, and where he continually added to his collection up to the time of his death in 1885. Since then no paintings have been added, neither have any of them ever been exhibited outside the residence, where for several years it has not been convenient to admit visitors. In consideration of the many applications to see the paintings, Mr. George Vanderbilt, having planned to be absent from the city for the most of the coming year, has in the most generous manner loaned this portion of his father's collection to the Metropolitan Museum of Art, where it can be freely enjoyed by the public.

GALLERY 16.

CATALOGUE OF PAINTINGS FROM THE W. H. VANDERBILT COLLECTION LENT BY MR. GEORGE W. VANDERBILT.

*** The measurements represent the "sight" or painted surface—in inches—and in every case the first figures indicate the width. For Index, see page 231.

1

MEISSONIER (J. L. E.).

A Portrait.

10 x 13

Dated 1880.

2

MÜLLER (LEOPOLD CARL).

Street Scene, Cairo.

26 x 35

Dated 1880.

3

DIAZ (N., DE LA PEÑA).

"Blind Man's Buff."

19 x 16

Dated 1852. From the Spencer Collection, 1878.

4

BOLDINI (G.).

Ladies of the First Empire.

11 x 13

Dated 1875.

5

BOUGUEREAU (W. A.).

Going to the Bath.

30 x 40

Dated 1865. From the John Taylor Johnston Collection, 1876.

6

LEIGHTON (SIR FREDERIC).

An Odalisque.

17 x 35

7

COROT (J. B. C.).

Classical Landscape.

24 x 16

8

ALMA-TADEMA (L.).

The Sculpture Gallery.

23 x 30

This subject depicts visitors in a Roman Sculpture Gallery, the specimens being taken from some celebrated antique works: the Vase in the center from that in the Naples Museum; the portrait of "Agrippina" from that in the Capitol at Rome; the Bronze Horse from that in the Naples Museum; the portrait of "Pericles" from that in the Vatican; the Silver Dish upon the Table from that in the Berlin Museum; the Table from that in the Casa Rufi at Pompeii; and the "Hercules Strangling the Serpents" is also well known to archæologists. The room in the background is an emporium for minor works, where customers may be seen purchasing Lamps, etc.

9

GÉRÔME (J. L.).

Louis XIV. and the Grand Condé.

54 x 37

Painted to order, 1878.

(Extract of Letter from the Artist.)

"In order to deliver your picture of the 'Reception of the Prince of Condé by Louis XIV.,' I have worked upon it without intermission to reach the desired end, and I hope that I have succeeded. I hope also that you will be satisfied, for I have done my best to arrive at this result. A few lines about the subject will make you understand it in its details. The reception takes place on the grand staircase at Versailles. This staircase no longer exists. It was destroyed under Louis XV., but there remains an engraving of it at that time, very well executed, which has enabled me to reconstruct it with truth. In the year 1674 Condé had returned to Court, where he was received in triumph. The King came forward to meet him on the grand staircase, which was not his usual habit. The Prince was going up slowly, on account of the gout, which made him almost helpless. As soon as he saw the monarch, 'Sire,' said he, 'I beg Your Majesty's pardon to make you wait so long.' 'My cousin,' answered the King, 'do not hurry. When one is so loaded with laurels as you are, it is difficult to walk quickly.' Louis XIV. pressed him in his arms, and embraced him repeatedly. By the side of Louis XIV. stands his son, the Duke of Burgundy, whom they called the Great Dauphin, at that time thirteen years old. He died while young, without having reigned, and was the father of Louis XV. Behind him is his preceptor Bossuet, Bishop of Meaux. On the right and on the left are members of the Court."

10

DÉTAILLE (ÉDOUARD).

Ambulance Corps.

46 x 32

Painted to order, 1878.

(Extract of a Letter from the Artist.)

'The title of my picture is 'The Arrest of an Ambulance, Eastern Part of France, January, 1871.' They are civil Ambulanciers, who have been taken by a Prussian patrol in a village where a battle has taken place. When their papers have been examined and recognized in order by the Prussian general, they will be released and authorized to collect the wounded and assist in the German infirmaries. The spot where the scene is laid is a village in Franche-Comté; they have fought there; the Germans occupy it. The foot-soldiers who surround the ambulances are Prussian Chasseurs (Rheinisches Jagers, Battalion No. 8).

The Prussian general is accompanied by an officer of the Hussars (Leibhusaren, Regiment No. 2), and by an officer of the staff; his cap and cloth-facing of amaranth. The two other officers are: the one in blue tunic and yellow collar, an officer of the Dragoons; the other, an officer of the Cuirassiers (Brandenburgisches Cuirassiers, Regiment No. 6, Kaiser Nicholas I. von Russland). The dead body in the foreground is that of a Bavarian foot-soldier. Those are also Bavarians who are at the end of the street, and at the entrance of the house under the façade, and pierced by bullets. Here are very minute explanations, but I thought that Mr. Vanderbilt would be pleased to have all possible details about his picture. I hope that he may be satisfied with it, and that it will receive many compliments."

11

COROT (J. B. C.).

Road Near Paris.

23 x 15

12

ALMA-TADEMA (L.).

The Picture Gallery.

23 x 30

This represents a Gallery of Antique Paintings. Several visitors are making good use of the catalogues and references which they have found in the boxes on the tables. On the easel is a Monochrome by "Apelles"; above which appears part of a large picture, taken from the great Mosaic in the Naples Museum, which is probably a copy of the painting "The Battle of Issus," by Philoxenos of Eretria. The picture over the doorway might be attributed to Marcus Ludius, the inventor of that most charming and well-known architectural decoration in which Pompeii abounds. Through the doorway is seen another work, taken from a Mosaic in the Naples Museum, representing "Strength Captivated by Love." The life-size figure is, by some archæologists, believed to be the "Medea" by Timomachos of Byzantium, which picture Julius Cæsar bought from the artist for 40 talents (£8,000) for his collection in the gardens on the Tiber, and left by will to the Roman people. Next to this, "The Sacrifice of Iphigenia," by Timanthes, is a picture much praised by ancient writers; to the right appears a foreshortened Lion, which there is reason to believe is the work of Pausias, who is said to have been the first to paint objects in foreshortening, and never to have been surpassed in that branch of art. The picture above it represents "A Theatrical Rehearsal," taken from a Mosaic in the Naples Museum.

This pair of pictures (8 and 12) have been engraved by A. Blanchard of Paris.

13

BARGUE (CHARLES).

Playing Chess on the Terrace.

17 x 11

The last and most important work of the artist, 1883.

14

TROYON (CONSTANT).

Autumn Woods, with Cattle.

21 x 15

15

LEFEBVRE (JULES JOSEPH).

Mignon.

36 x 60

Dated 1878. Purchased from the Salon, 1878. Engraved by A. Lamotte.

16

KNAUS (LUDWIG).

The Road to Ruin.

43 x 33

Dated 1876. From the Wallis "French Gallery," London, 1877.

17

LEYS (BARON HENRI).

Lucas Cranach Taking the Portrait of Martin Luther

36 x 22

Dated 1863. Exhibited at the Universal Exhibition, Paris, 1867

18

FORTUNY (MARIANO).

Arab Fantasia at Tangiers.

24 x 20

Dated 1866. From the M. Foll Collection, Rome, 1878

19

TROYON (CONSTANT).

Group of Cattle, etc.

15 x 12

From the W. Wilson Collection, Paris, 1881.

20

MILLET (J. F.).

Shepherdess (Plains of Barbizon).

11 x 16

21

MILLAIS (SIR JOHN EVERETT).

The Bride of Lammermoor.

29 x 40

Dated 1870. The original of the well known engraving by T. Oldham Barlow.

Lucy, scarcely yet recovered from the bewilderment of her terror and the faintness of her swoon, clings with all her light weight to the stranger's arm, while yet she seems to be urging him onward. There is a look of entreaty blended with trust and helplessness, in the beseeching blue eyes and in the wistful face. The plaid, which she wears in the graceful old Scottish fashion, folded mantillawise over her head and shoulders, still wet with the water he has used to restore her to consciousness, clings closely round the fair face and neck and slender figure. Her small gloved hands are clasped clingingly round his strong arm. He, with knit brow and dark eyes fixed in a far-off look—it may be that he now first sees the enemy of his house, the author of his father's ruin and death, the usurper of his birthright; or that he already reads, as in a vision, the mysterious interweaving of his fate with that of the innocent daughter of his and his house's enemy, who clings to his arm, with dreamy eyes, that seem, like his own, to see far into the future.

22

NICOL (ERSKINE).

Paying the Rent.

64 x 46

Dated 1866. Exhibited at the Royal Academy, 1866, and Universal Exhibition, Paris, 1867. From the collection of the late Mr. F. O. Day, St. Louis.

(Extract of Letter from the Artist.)

"The subject is a representation of what is usually to be seen in the business-room of an 'agent,' where, as our Scottish Burns expresses it, 'Puir tenant bodies, scant o' cash,' drop in one after the other to pay rents and arrears; often with great difficulty to themselves, and sometimes not without unwillingness, even when they can, from a failing not uncommon in frail human nature, viz.: a distaste to part with the cash. The agent, accustomed to the work, and used to the many complaints of 'high rents, hard times, failure of crops,' etc., takes it all as a philosopher, and quietly listens, chats, and nibs his pen, having but one point in view—getting the cash. The particular incident illustrates what is not uncommon—a difficulty in arranging contra-accounts, and for work 'done for his Honor, and for which his Honor said himself was to be deducted from the rint.' The Lady, who is sometimes the better man of the two, is active and looking after their interests, knowing that a mistake *might* be made; while the clerk, likely to be more sharp than polite, feels that in his, for the day, *imposing* and responsible position, he is called upon to look closely into such charges—if a mistake exists, it may be in *their favor*—and, in all probability, will in the end have to refer the matter to his superior. The other figures are all accessories of the same story: The man coming in warm, rubbing his head with his kerchief, chatting to the old man of the weather, and the hard run he has had to be in time before his Honor got busy, as he had to go look after some heifers in the field *beyant* Patsy Conroy's after he had done his business; another stooping to pick up some papers he has dropped out of his hat; while the agent's 'own man' is seen coming in at the door with some books which will be required in the course of the day. This is something like what I intended. After the warm reception the picture has met with in Paris, I think I may venture to hope it will still add to my reputation."

23

MEISSONIER (J. L. E.).

Artist at Work (Time of Boucher, 1703–1770).

10 x 12

Dated 1855. From the G. Morris "Allerton Priory" Collection, Liverpool, 1883.

24

DUPRÉ (JULES)

River Scene, Boats, etc.

15 x 10

Dated 1834.

25

BONHEUR (MLLE. ROSA)

The Old Monarch.

30 x 36

Dated 1879. Engraved by W. H. Simmons.

26

DECAMPS (A. G.).

An Italian Family.

12 x 15

Dated 1835.

27

KNAUS (LUDWIG).

Female Head.

8 x 10

Dated 1870.

28

MEISSONIER (J. L. E.).

Information.

General Desaix, of the Army of the Rhine, 1813, and the Captured Peasant

16 x 12

Exhibited at the Universal Exhibition, Paris, 1867. Purchased from the Collection of M. Meyer, Dresden, 1880

79

DECAMPS (A. G.).

A Bashi-Bazouk.

14 x 16

Dated 1860.

80

ROTTA (ANTONIO).

The Lucky Lottery-ticket.

10 x 12

Dated 1873.

81

LINNELL (JOHN).

The Monarch Oak.

38 x 27

Dated 1864.

82

LELOIR (LOUIS).

The Portrait.

38 x 26

Painted to order, 1879.

(Extract of a Letter from the Artist.)

"Believe me, I consider it a great honor to have one of my pictures in your collection. You may be assured that I will take every pains with your picture —not only for myself, but for you—to make it one of my best works. Nothing shall be neglected in the finishing of it, as I wish with all my heart to give you satisfaction . . . The subject of the painting is 'The Portrait.' A young lady of noble birth is having her portrait painted. She is sitting on a stairway covered with rich tapestries. An attendant amuses her with some music. A young man near her is held by her conversation and the animation of her face. In the foreground is the artist with his easel and canvas. While he works a group of lords contemplate the picture. At the left a page prepares some refreshments. The costumes are of Holland, early in the seventeenth century."

33

BARGUE (CHARLES).

The Artist and His Model.

8 x 10

Dated 1878.

34

MILLET (J. F.).

At the Well.

13 x 15

35

ROUSSEAU (THÉODORE).

Autumn (River Scene).

10 x 8

36

ROUSSEAU (THÉODORE).

Village of Barbizon (with House of Millet).

13 x 9

37

VILLEGAS (José).

A Spanish Christening.

66 x 35

Dated 1880. Purchased from the Artist.

38

ALMA-TADEMA (L.).

Down the River.

68 x 32

painted to order and exhibited at the Royal Academy, London, 1870.

39

DUPRÉ (JULES).

Autumn Sunset.

51 x 30

Date about 1840. From the Collection of Mr. F. Barbedienne, Paris, 1883

40

MILLET (J. F.)

The Knitting Lesson.

12 x 16

41

BARGUE (CHARLES).

The Almee

10 x 16

Dated 1879.

42

BOLDINI (G.).

Des Parisiennes.

10 x 12

Dated 1873. From the Spencer Collection, 1878.

43

PETTENKOFEN (A.).

Ambulance Wagon.

14 x 9

Dated 1855. From the Laurent Richard Collection, Paris, 1878

44

VAN MARCKE (É.)

Cows in a Pool.

34 x 24

45

COUTURE (THOMAS)

Volunteers of the French Revolution, 1789.

Study for a Large Work Commissioned by the French Government, but never finished.

30 x 22

From the Collection of Mr. F. Barbedienne, Paris, 1889

46

ROUSSEAU (THÉODORE).

Gorges d'Apremont (Evening).

Forest of Fontainebleau.

39 x 26

Exhibited in the Paris Salon of 1859, and the Universal Exhibition, Paris, 1867. Purchased 1882.

"The Salon of 1859 contained five compositions; one was a chef d'œuvre, the Gorges d'Apremont, in the evening when the sun sets behind the mountains of Rochefort. It is the hour when the cool air touches the earth and strikes the trees, prognosticating the arrival of night. The circle is vast, the rocks which tower above it have a dry and primitive look, making a fitting place for a nocturnal visit of Macbethian witches. Nothing is exaggerated or too nervous in this picture, which is painted with a light touch, perfectly representing great calm and serenity of the atmosphere."—Alfred Sensier's "Life of Rousseau." 1872.

47

STEVENS (ALFRED).

Ready for the Fancy Ball.

45 x 35

Painted to order, 1879.

48

ISRAELS (JOSEF).

A Frugal Meal.

31 x 36

49

KNAUS (LUDWIG).

A German Village Fête.

57 x 40

Painted to order. 1881

50

DUPRÉ (JULES).

Mid-Day.

22 x 24

From the Laurent Richard Collection, Paris, 1878.

51

JACQUE (CHARLES).

The Sheep Stable.

18 x 13

From the Laurent Richard Collection, Paris, 1878. The Original of the well known Etching by Jacque.

52

BONNAT (LÉON).

An Arab Plucking a Thorn from His Foot.

41 x 55

Painted to order, 1880.

52a

CABANEL (ALEX.).

Pia de Tolomei.

39 x 56

Dated 1876. Painted to order.

(Extract of a Letter from the Artist.)

"I have received with great pleasure your obliging letter No one can be more sensible than I to the expressions of sympathy which it contains. You

must have already received the picture of 'Pia de Tolomei,' which I have painted for you. I will give you the passage of history which inspired my work.* Pia, of the noble family of the Tolomei, of Siena, was shut up in a castle of the Maremma, by her husband, Nello della Pietra, who accused her of infidelity. The poisoned air of this region killed her. I have, then, imagined her upon the terrace of the castle, strong in her innocence, and defying her evil destiny. Pia has been for many years a favorite subject with Italian painters and poets. Her story is a mysterious one, and her personality has always attracted a noble sympathy. Dante, who places her in his 'Purgatory,' devotes to her only a few lines of the Fifth Canto, but these few lines are a poem in themselves:

'Ah! when thou hast returned unto the world,
And rested there from thy long journeying.
. . . . . .
Do thou remember me, who am the Pia?
Siena made me; unmade me, Maremma;
He knoweth it who has encircled first,
Espousing me, my finger with his gem.'

'Alfieri has written a fine tragedy, and many poets have sung the beauty and the sad fate of Pia de Tolomei. You know my aspirations. I do not need, therefore, to tell you what an attraction this noble and touching figure must have for me. I have exerted myself, therefore, to the utmost to paint the subject as it presents itself to my imagination. My artist friends, and others in whom I place great confidence, have praised the picture very highly; and, for my own part, I am well pleased that this picture is to go to you, for I consider it not only one of my very best works, but also one of the most affecting that I have painted."

53

DOMINGO (J.).

Halt at the Inn.

21 x 25

Dated 1878. From the Collection of the Vicomte D'Aupias, Lisbon.

54

BRÉTON (JULES).

The Rainbow (Coast of Brittany).

60 x 43

Dated 1883, and purchased from the Paris Salon, 1883.

* The death of Pia de Tolomei occurred in the year 1295, or thirty years before the birth of Dante; so that at the epoch at which Dante wrote his poem, the event must have been fresh in memory of men of Tuscany.

55

LEYS (Baron Henri).

Education of Charles the Fifth.

45 x 36

Dated 1861.

The picture represents Erasmus giving a lesson to the young king. He is assisted by two deacons, who are seated at his right; in front of the professor is seated Charles in the attitude of an attentive pupil; at his side is Jane (Jeanne La Folle), his demented mother. This scene takes place in the nave of the Cathedral of Ghent; through the open door can be seen some of the houses of the city.

56

GÉRÔME (J. L.).

The Sword Dance.

42 x 25

The original picture of the subject, from the Collection of the late Mrs. Robertson, London, 1880.

57

ROUSSEAU (Théodore).

Landscape (Morning).

21 x 12

From the Laurent Richard Collection, Paris, 1876.

58

DELACROIX (Eugène).

Muley-Abd-Err-Rahmann. Sultan of Morocco, with his Officers and Guard of Honor, March, 1832.

22 x 27

Dated 1862.

On hearing the news of the arrival of the French envoys, the Sultan of Morocco came outside of the gates of *Mequinez*, whose walls occupy the background of the composition. At the right of the prince are two of his ministers

the nearest to him is *Muchtar*, his favorite; the other, L'Amyn-Bias, custom-house collector; the officer at his extreme left, seen nearly in profile, is Le Kaid, *Mohammed-Ben-Abou*, one of the most eminent military chiefs; at his side is a page who keeps off insects with a scarf; and behind him a slave holds a parasol.

59

FAED (THOMAS).

Rest by the Stile.

39 x 54

Dated 1869, and Exhibited at the Royal Academy.

60

DIAZ (N., DE LA PEÑA).

Forest of Fontainebleu.

43 x 31

Dated 1868.

61

DE NEUVILLE (A.).

Le Bourget.

99 x 68

Dated 1878.

"Le Bourget, riddled with shell and assailed by an entire division of the Prussian guards, had for the second time fallen into the enemy's possession. Everything appeared ended. But in the village church eight French officers and about twenty men still resisted; they defended themselves to the last extremity, and it became necessary to fire musketry through the windows and bring cannon before the remnant of this heroic band would surrender."—GENERAL DUCROT ("The Defense of Paris").

62

LANDSEER (SIR EDWIN).

Trophies of the Chase.

44 x 56

63

TROYON (CONSTANT).

On the Road.

46 x 31

Dated 1856. From the Collection of Vicomte D'Aupias of Lisbon.

64

MEISSONIER (J. L. E.).

An Artist and His Wife.

18 x 15

Painted to order, 1878.

65

STEVENS (ALFRED).

The Morning Call.

19 x 25

Exhibited and purchased at the Universal Exhibition, Paris, 1878.

66

ROUSSEAU (THÉODORE).

Study from Nature (Edge of a Forest).

19 x 13

From the Collection of Mr. Vanderdonck of Brussels.

67

DIAZ (N., DE LA PEÑA).

Cupid's Whisper.

35 x 35

Dated 1882.

68

MADRAZO (RAIMONDO DE).

A Fête During the Carnival.

40 x 28

Painted to order, 1870.

(Extract of *Letter from the Artist.*)

"I have received your amiable letter and thank you for your compliments . . . I continue to work on your picture, 'A Fête during the Carnival' which, as you have seen in my sketch, is a fancy dress ball; it interests me greatly to paint it, because of the movement and the variety of persons represented, and I hope it will be finished to your taste."

69

DOMINGO (J.).

Card Players.

6 x 4

Dated 1877.

70

DOMINGO (J.).

Interior of a Stable.

7 x 5

Dated 1876.

71

MEISSONIER (J. L. E.).

Arrival at the Château.

25½ x 19½

Dated 1883, and received direct from the Artist.

72

ZAMAÇOIS (ÉDOUARD).

The King's Favorite.

17 x 22

A Buffoon of the XVI. century, courtiers, etc., among whom the artist has introduced portraits of Berne-Bellecour, Worms, and other artists. Dated 1867. Exhibited at the Salon of 1867, and at the Universal Exhibition, Paris, 1878. From the Collection of Mr. Wm. H. Stewart, Paris, 1879.

73

ROYBET (F.).

A Musical Party.

46 x 58

Painted for the late P. L. Everard of Paris, 1877-79.

74

MEISSONIER (J. L. E.).

The Ordinance.

15 x 18

Dated 1866. Exhibited at the Universal Exhibition, Paris, 1867. From the Prosper Crabbe Collection, Brussels, 1878.

75

KNAUS (LUDWIG).

The Rag Baby.

17 x 24

Dated 1880.

76

MERLE (HUGHES).

Maternal Love.

20 x 24

Dated 1863. From the Edward Matthews Collection.

77

MILLET (J. F.).

The Water Carrier.

31 x 39

From the Hartmann Collection, Paris, 1881.

In a letter addressed to his friend Thoré in 1860, Millet refers to this picture as follows "In the woman coming from drawing water, I did not try to portray a servant, but a wife who had just drawn water for her household needs —the water with which she makes her husband's soup—and that she should appear to be carrying neither more nor less than the weight of the full pails; that through the kind of grimace that is forced on her by the dragging down of the arms and the half-closed eyes, that just allow her to see, one could divine on her visage an air of rustic goodness. I have avoided, as I always do, with a sort of horror, anything that turned towards the sentimental; I wished, on the contrary, to show her accomplishing with simplicity and willingness an act which is, with the other household duties, an everyday part of her life."

78

MUNKACSY (MIHÁLY).

The Two Families.

58 x 41

Dated 1880, and exhibited the same year at the Royal Academy, London. Etched by Laguillermie.

79

MILLET (J. F.).

The Sower.

32 x 41

"While patiently studying the action of his reapers, Millet produced a figure which had long occupied his thoughts. We know what a serious affair the sowing is to an agricultural people. Plowing, manuring, and harrowing are done with comparative indifference, at any rate without heroic passion; but when a man puts on the white grain-bag, rolls it around his left arm, fills it with seed, the hope of the coming year, that man exercises a sort of sacred ministry. He says nothing, looks straight before him, measures the furrow, and, with a movement cadenced like the rhythm of a mysterious song throws the grain

which falls to the earth and will soon be covered by the harrow. The rhythmic walk of the sower and his action are superb. The importance of the deed is real, and he feels his responsibility. If he is a good laborer he will know how much seed to throw with every fling of his hand, adjusting the amount sown to the nature of the soil. I have seen sowers who, before they put foot upon the field, would toss a handful of grain into the air in the sign of a cross; then, stepping upon the field, they would pronounce, in a low voice, some indistinct words which sounded like a prayer." "The Sower" was sent to the Salon of 1850, then held at the Palais Royal. It made some noise; the young school talked about it, reproduced it in lithography, and it has remained in the memory of artists as Millet's *chef-d'œuvre*. Théophile Gautier was touched by it. In the following quotation we see the impression made by this virile work:

"'The Sower,' by M. J. F. Millet, impresses us as the first pages of 'Mare au Diable' of Georges Sand, which are about labor and rustic toil. The night is coming, spreading its gray wings over the earth; the sower marches with a rhythmic step, flinging the grain in the furrow; he is followed by a cloud of pecking birds; he is covered with dark rags, his head by a curious cap. He is bony, swart, meager, under this livery of poverty, yet it is life which his large hands sheds; he who has nothing pours upon the earth, with a superb gesture, the bread of the future. On the other side of the slope a last ray of the sun shows a pair of oxen at the end of their furrow, strong and gentle companions of man, whose recompense will one day be the slaughter-house. This is the only light of the picture, which is bathed in shadow, and presents to the eye, under a cloudy sky, nothing but newly ploughed earth. Of all the peasants sent to the Salon this year, we much prefer 'The Sower.' There is something great and of the grand style in the figure, with its violent gesture, its proud raggedness, which seems to be painted with the very earth that the sower is planting."—(Sensier's "Life of Millet.")

80

MEISSONIER (J. L. E.).

Man Reading (Interior).

7 x 9

Dated 1856. From the Collection of M. Secretan, Paris.

81

DUPRÉ (JULES).

Shepherd Boy.

15 x 18

219

82

VAN MARCKE (ÉMILE)

Cattle Resting.

63 x 47

Dated 1880, and purchased from the Paris Salon of that year.

83

WILLEMS (FLORENT)

The Dance, "La Pavane."

30 x 42

With portraits of the artist himself, Gérôme and other friends.

Dated 1878, and purchased from the Universal Exhibition, Paris, 1878.

84

FRÈRE (ÉDOUARD)

Street in Écouen (Winter)

15 x 18

Dated 1872.

85

FROMENTIN (EUG.).

Arabs Watering Horses.

28 x 24

86

GALLAIT (LOUIS)

The Prisoner.

24 x [illegible]

Dated 1861.

87

BONHEUR (MLLE. ROSA)

Ready for the Hunt.

35 x 26

Painted to order, 1879.

88

FORTUNY (MARIANO).

A Court Fool.

5 x 8

89

DOMINGO (?)

The Guard Room.

4 x 6

Dated 1877

90

VIBERT (J. G.)

Committee on Moral Books.

26 x 19

From the Gov. Latham (of California) Collection. 1878

91

PETTENKOFEN (A.).

Hungarian Volunteers.

13 x 10

Dated 1853. From the San-Donato Gallery of Prince Demidoff, Florence, 1877.

On a road that crosses one of the vast plains of Hungary, appears in the midst of a cloud of dust a wagon filled with young men and drawn by three spirited horses at full gallop. The enthusiasm of the young volunteers is at its highest pitch; they seem to be exciting each other by their shouts; one of them, standing in the middle of the wagon, is beating a drum; a second is waving his hat in the air; others are smoking or singing; the wagon is hung with various trophies.

92

DÉTAILLE (ÉDOUARD).

Skirmishing near Paris, 1870.

7 x 6

Dated 1875.

93

FROMENTIN (EUG.).

Crossing a Ford.

55 x 40

94

DIAZ (N., DE LA PEÑA).

The Bathers.

27 x 19

Dated 1866.

95

DIAZ (N., DE LA PEÑA).

Boy and Dogs.

29 x 20

Dated 1856. From the Collection of M. Casimir Perèrie, Paris, 1882.

96

GRISON (F. A.).

The Happy Omen.

A Wedding and a Christening meeting at a Church Door

26 x 25

Purchased at the Paris Salon, 1878.

97

ROUSSEAU (THÉODORE).

River Scene.

25 x 16

98

ROUSSEAU (THÉODORE).

Farm on the Oise.

Exhibited in the Universal Exhibition, Paris. 1867 Formerly in the Gallery of the Vicomte d'Aquila. Purchased from the Collection of Mr. E. Brugaman of Brussels, 1882.

99

TURNER (J. M. W.).

The Fountain of Indolence.

64 x 41

This important and highly characteristic work was first exhibited at the Royal Academy, London, 1834. It never changed ownership until purchased from Messrs. Agnew & Sons of London, 1882. The picture has never been engraved.

100

DAUBIGNY (C. F.).

Landscape (Evening).

56 x 31

Dated 1872

101

BONHEUR (MLLE. ROSA).

A Flock of Sheep

36 x 26

Painted to order, 1878.

102

SCHREYER (ADOLPHE).

Arabs Retreating.

67 x 44

Dated 1863. From the John Taylor Johnston Collection, 1876.

103

COUTURE (THOMAS).

The Realist.

15 x 18

104

VILLEGAS (JOSÉ).

A Dream of the Arabian Nights.

25 x 41

Dated 1879. Painted for the Comte D'Epinay, and purchased from him.

105

DIAZ (N., DE LA PEÑA).

Eastern Bazaar.

10 x 16

106

MILLET (J. F.).

Hunting in Winter.

14 x 18

WATER-COLOR DRAWINGS, ETC.

107

BARGUE (CHARLES).

An Algerian Guard.

8 x 12

Dated 1872. From the Collection of Mr. J. Abner Harper, 1880.

108

BARRET (GEORGE).

Landscape (Sunset).

10 x 7

109

TAPIRO (T.).

A Turkish Harem.

20 x 28

110

GILBERT (SIR JOHN).

Rubens in his Studio.

24 x 29

Dated 1869.

111

TURNER (J. M. W.).

Norham Castle.

5½ x 3½

Engraved by W. Miller for the Abbotsford edition of the Waverley Novels.

112

GÉRÔME (J. L.).

Asking Alms in a Mosque.

9 x 11

113

MILLET (J. F.).

Shepherd and Dog.

11 x 13

Pastel drawing.

114

JACQUEMART (JULES).

Japanese Objects (Design for a Fan).

22 x 11

Dated 1879.

115

PASSINI (LUDWIG).

Mass in an Italian Church, at Chioggia, near Venice.

41 x 21

Dated 1879. Exhibited at Paris Salon, 1879.

116

ALMA-TADEMA (L.).

A Roman Garden.

21 x 6

Pencil drawing.

117

ALMA-TADEMA (L.).

After the Bath.

6 x 11

118

DÉTAILLE (ÉDOUARD).

Band Practice, Tower of London.

36 x 25

Painted to order, 1880.

119

DUPRÉ (JULES).

Illustration to Walter Scott.

21 x 14

Dated 1836.

120

JACQUEMART (JULES).

Landscape near Nice.

17 x 12

121

GALLAIT (LOUIS).

St. Augustine Preaching.

12 x 16

122

JACQUEMART (JULES).

Flowers (Design for a Fan).

20 x 10

Dated 1880.

123

MILLET (J. F.)

Girl Raking Hay.

11 x 13

Pastel drawing

124

TURNER (J. M. W.)

Harlech Castle.

19 x 14

Painted about the year 1830. Engraved by W. R. Smith, and published in the "England and Wales" series. From the Collection of Mr. Ruskin.

125

FORTUNY (MARIANO).

Birth of the Butterfly.

14 x 22

Dated 1868. From the Collection of M. Foll, Rome. Etched by B. Champollion.

126

TAPIRO (T.)

Moorish Interior.

19 x 27

127

VIBERT (J. G.)

The House-top and the Bath-room.

Two pictures in one, 21 x 15 and 29 x 20.

Painted to order, 1880.

128

LELOIR (MAURICE).

The Recruit.

30 x 21

From the Paris Exhibition. Society of Water Colors, 1881.

129

TURNER (J. M. W.)

Hastings.

26 x 18

Signed J M W Turner R.A. 1824. Presented by Turner to his physician, Sir Anthony Carlisle. After his death it was sold at auction and passed into the collection of Colonel Holdsmith from whom it was acquired by Messrs. Thos. Agnew & Sons, London, 1882. It has never been engraved.

130

DETTI (C.)

The Golden Wedding.

52 x 29

Dated 1880.

131

BONHEUR (MLLE ROSA).

Bulls Fighting

31 x 23

Dated 1868. Crayon drawing.

132

BONHEUR (MLLE. ROSA).

Italian Cattle

33 x 21

Dated 1868. Crayon drawing.

183

TAPIRO (T.)

Chinese Garden (Universal Exhibition Grounds, Paris, 1878).

26 x 20

184

GALLAIT (Louis)

Baudoin, Comte de Flanders.

Crowned Emperor at Constantinople, 1204.

65 x 54

185

LELOIR (Louis)

The Game of Chess.

26 x 18

Painted to order, 1880.

230

INDEX TO W. H. VANDERBILT COLLECTION

TO THE NAMES OF ARTISTS REPRESENTED in the collection, and the number in the Catalogue of each picture.

Nos. 8, 12, 38, 116, 117.

ALMA-TADEMA (LAURENZ), R. A. . . . . **London**

Born at Dronryn, West Friesland, Holland, 1836. First studied in the Gymnasium of Leinwarden, where he devoted much of his time to the study of Roman and Egyptian antiquities. Entered the Academy at Antwerp in 1852, and studied under Leys. In 1870 fixed his residence in London. Medals, Paris, 1864-1867 and 1878, (Universal Exhibitions). Grand Gold Medal, Berlin, 1874. Legion of Honor, 1873; Officer of the same, 1878. Order of Merit, Berlin, 1881. Knight of the Order of Leopold; of the Order of the Dutch Lion; of the Order of St. Michael of Bavaria; of the Gold Lion of the House of Nassau; of the Königliche Kronen-Orden of Prussia. Member of the Royal Academy of Amsterdam; of the Royal Academy of Munich; of the Royal Academy of Berlin, and of the Royal Academy of London. Member of the English Society of Painters in Water Colors. Honorary Professor of the Royal Institute of Fine Arts, Naples, and Corresponding Member of the Academy of the Beaux Arts, France.

Nos. 13, 33, 41, 107.

BARGUE (CHARLES), deceased **Paris.**

Born at Paris. Pupil of Gérôme. Medal (for Lithography), 1867, 1868. Died, 1883.

No. 108.

BARRET (GEORGE), deceased . **London.**

Born about 1780. Pupil of his father. Died, 1842.

Nos. 4, 42.

BOLDINI (G.) . . . . . **Paris.**

Born at Ferrara, Italy.

Nos. 25, 87, 101, 131, 132

BONHEUR (Mlle MARIE ROSA) . . . . . **Paris.**

Born at Bordeaux, 1822. Pupil of her father, Raymond B. Bonheur. Began by copying in the Louvre; afterwards made studies and sketches near Paris. Her first two pictures, exhibited at Bordeaux, 1841, attracted much attention. During the Franco-Prussian War her studio and residence at By, adjoining the Forest of Fontainebleau, were respected by special order of the Crown Prince of Prussia. Since 1849 she has been director of the Paris Free School of Design for Young Girls, which she founded. "Exempt" from Jury of Admission by special decree, July 27th, 1853. Elected Member of Antwerp Institute, 1878. Medals, 1845, '48, '55; Universal Exhibition, Paris, 1867. Legion of Honor, 1865, personally delivered by the Empress Eugénie. Leopold Cross, 1880. Commander's Cross of Royal Order of Isabella the Catholic, 1880.

No. 52.

BONNAT (LÉON JOSEPH FLORENTIN) . . . . Paris.

Born at Bayonne, 1833. Studied under Madrazo, at Madrid, and afterward under Léon Cogniet, in Paris. He took the second grand Prix de Rome, *which did not entitle him to enter the Villa Medicis; but by the aid of friends in Bayonne he was able to spend four years in study in Italy. Medals, Paris, 1861-1863-1867. Medal of Honor, 1869. Paris, Legion of Honor, 1869; Officer of the same, 1874; Commander, 1882. Knight of the Order of Leopold, and Member of the Institute of France.*

No. 5.

BOUGUEREAU (WILLIAM ADOLPHE) . . . . . Paris.

Born at La Rochelle, 1825. Pupil of Picot. Prize of Rome, 1850. Medals, Paris, 1855-1857-1867 (Universal Exhibition). Legion of Honor, 1859. Member of the Institute of France, 1876. Officer of the Legion of Honor, 1876. Medal of Honor, Universal Exhibition, Paris, 1878. Knight of the Order of Leopold, 1881. Grand Medal of Honor, Paris, 1885. Commander of the Legion of Honor, 1885. Medal of Honor, Antwerp, 1885.

No. 54.

BRÉTON (JULES ADOLPHE) . . . . . Courrières

Born at Courrières, France, 1827. Pupil of Drolling and of Devigne. Medals, London, Vienna, and Brussels, and at Paris in 1855-1857-1859-1861. Legion of Honor, 1861. Medal of the First Class, and officer of the Legion of Honor, at Universal Exhibition, Paris, 1867. Medal of Honor, Salon, 1872. Knight of the Order of Leopold, 1881. Member of the Institute of France, 1886. Ribbon of St. Stanislaus of Russia. Corresponding Member of the Academies of Vienna, Stockholm, and Madrid

No. 52a.

CABANEL (ALEXANDRE) . . . . . **Paris.**

Born at Montpellier, 1823. Pupil of Picot. Prix de Rome, 1845. Medals, Paris, 1852-1855 (Universal Exhibition). Legion of Honor, 1855. Member of the Institute of France, 1863. Officer of the Legion of Honor, 1864. Medals of Honor, 1865-1867 (Universal Exhibition). Medal of Honor, 1868 (Universal Exhibition). Professor in l'Ecole des Beaux Arts. Medal of Honor, Salon, 1878. Commander of the Legion of Honor, 1884.

Nos. 7, 11.

COROT (JEAN BAPTISTE CAMILLE), deceased . . **Paris.**

Born at Paris, 1796. Instructed first by Michallon, afterward by Victor Bertin, and then spent several years in Italy. Medals, Paris, 1838-1848-1855-1867 (Universal Exhibition). Legion of Honor, 1846; officer of the same, 1867. Died, 1875. Diploma to the Memory of Deceased Artists, Universal Exhibition, 1878.

Nos. 45, 103.

COUTURE (THOMAS), deceased . . . . . **Paris.**

Born at Senlis, 1815. Pupil of Gros and Paul Delaroche. Medals, 1844, 1847, 1855. Legion of Honor, 1848. Died, 1879.

No. 100.

DAUBIGNY (CHARLES FRANÇOIS), deceased . . . **Paris.**

Born at Paris, 1817. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals, 1848-1853-1855-1857-1859-1867. Legion of Honor, 1859; officer of the same, 1874. Died, 1878. Diploma to the Memory of Deceased Artists, Universal Exhibition, 1878.

Nos. 26, 29.

DECAMPS (ALEXANDRE GABRIEL), deceased . . . Paris.

Born at Paris, 1803. Pupil of Abel de Pujol. Medals, Paris, 1831-1834. Legion of Honor, 1839; officer of the same, 1851. Died, 1860.

No. 58.

DELACROIX (FERD'D VICTOR EUGÈNE), deceased Paris

Born at Charenton Saint Meurice, near Paris, 1798. Pupil of Guerin. Medals, Paris, 1824-1848. Legion of Honor, 1831; officer of the same, 1846; commander of the same, 1855. Medal of Honor, Universal Exhibition, 1855. Member of the Institute of France, 1857. Died, 1863.

No. 61.

DE NEUVILLE (ALPHONSE MARIE), deceased . . Paris.

Born at St. Omer, 1836. Pupil of Picot. Medals, 1859-1861. Legion of Honor, 1873. Officer of the Legion of Honor, 1881. Died, 1885.

Nos. 10, 92, 118.

DETAILLE (ÉDOUARD JEAN BAPTISTE) . . . . Paris

Born at Paris, 1848. Pupil of Meissonier. Medals, Paris, 1869-1870-1872. Legion of Honor, 1873; officer of the same, 1881. Medal of Honor, Salon, 1888.

No. 130.

DETTI (CESARE) . . . . . Paris

Born in Italy. Pupil of Academy at Rome.

Nos. 8, 60, 67, 94, 95, 105.

DIAZ (NARCISSE VIRGILE, DE LA PEÑA), deceased . **Paris**

Born at Bordeaux, 1807. His parents were banished from Spain on account of political troubles, and at ten years of age Diaz was left an orphan in a strange country. At fifteen years of age he was apprenticed to a maker of porcelain, where his talent first displayed itself. Studied with Sigalon. Medals, 1844-1846-1848. Legion of Honor, 1851. Died, 1876. Diploma to the Memory of Deceased Artists, Universal Exhibition, 1878.

Nos. 53, 69, 70, 89.

DOMINGO y MARQUÉS (D. FRANCISCO).

Born at Valencia, Spain, 1843. Pupil of the Royal Academy San Carlos, of Valencia. Pensioned by his native town, he studied at Rome, 1868-69. Received a first-class medal at the National Exhibition of the Fine Arts, Madrid, 1871. Was appointed Professor in the Academy at Valencia; made Commander of the Order of Don Carlos III., 1876, and received the Grand Cross of the Order of Isabella the Catholic, 1883. The municipality of Valencia named a street after him in 1887. Member of the Royal Academy at Antwerp, 1888. Has resided for several years in Paris.

Nos. 24, 39, 50, 81, 119

DUPRÉ (JULES) . . . . . **Paris**

Born in Nantes, 1812. As a boy he studied design in the porcelain manufactory of his father, but soon turned his attention to landscape painting, and made his début in the Salon of 1831. Medals, Paris, 1833. Legion of Honor, 1849. Medals, Universal Exhibition, 1867. Officer of the Legion of Honor, 1870.

No. 59

FAED (THOMAS), R.A. . . . . **London**

Born in Scotland, 1826. Studied with his brother John, and in the School of Design, Edinburgh, under Sir William Allan. Was made an Associate of the Royal Scottish Academy in 1849. Went to London in 1852, and was made an Associate of the Royal Academy in 1861, and an Academician in 1866.

Nos. 18, 88, 125

FORTUNY (MARIANO), deceased . . . . . **Rome**

Born in Reus, Catalonia, Spain, 1839. Pupil of the Barcelona Academy. Chevalier of the Order of Charles III. Prize of Rome from Spain, 1858. Died in Rome, 1874. Diploma to the Memory of Deceased Artists, Universal Exhibition, 1878.

No. 84.

FRÈRE (ÉDOUARD). deceased . . . . . **Paris**

Born at Paris, 1819. Pupil of Paul Delaroche. Medals at Paris, 1851-1852-1855. Legion of Honor, 1855. Died 1886.

Nos. 85, 93.

FROMENTIN (EUGÈNE) deceased . . . . . Paris

Born at La Rochelle, France, 1820. Studied landscape painting under Cabat, and traveled in the East from 1842 to 1846, making many studies of Oriental subjects. Medals, Paris, 1849-1857-1859. Legion of Honor, 1859. Medal, Universal Exhibition, 1867. Officer of the Legion of Honor, 1869. Died, 1876. Diploma to the Memory of Deceased Artists, 1878.

Nos. 86, 121, 134

GALLAIT (LOUIS), deceased . . . . . Brussels.

Born at Tournai, Belgium, 1810. Pupil of Celothue and Hennequin. Medals, 1835-1848. Legion of Honor, 1841. Chevalier of the Order of the Oak Cross of Holland. Grand Commander of the Order of Leopold, 1881. Honorary Member of the Royal Academy, London and Antwerp. Died, 1887.

Nos. 9, 56. 112

GÉRÔME (JEAN LÉON) . . . . . Paris

Born at Vesoul, France, 1824. Went to Paris in 1841, and entered the studio of Paul Delaroche, at the same time following the course of study at the schools of Fine Arts. In 1844 he accompanied Delaroche to Italy. He made his début at the Salon of 1847. In 1853 and 1856 he traveled in Egypt and Turkey, studying closely the history and customs of those countries. Medals, Paris, 1847-1848-1855 (Universal Exhibition). Medal of the Institute, 1865. Medal of Honor, Universal Exhibition, 1867. Medals of Honor, 1874. Medal for Sculpture, and one of the eight Grand Medals of Honor, Universal Exhibition, 1878. Legion of Honor, 1855; Officer of the same, 1867; Commander, 1878. Chevalier of the Order of the Red Eagle, and member of the Institute of France, 1878. Professor in the School of the Beaux Arts

No. 110.

GILBERT (SIR JOHN) . . . . . London

Born at Blackheath, 1817. Medal at Paris, 1878, and Legion of Honor, 1878. Member of the Royal Academy, and President of the Society of Painters in Water Colors

No. 96.

GRISON (FRANÇOIS ADOLPHE) . . . . Strasbourg

Born at Bordeaux. Pupil of Lequien.

No. 48.

ISRAELS (JOSEF) . . . . . Hague.

Born at Gröningen, Holland, 1824. Pupil of Kruseman and Picot. Medals, 1867-1878. Legion of Honor, 1867. Officer, 1878

No. 51

JACQUE (CHARLES ÉMILE) . . . . . Paris.

Born at Paris, 1813. Studied engraving, and drawing on wood; is celebrated for his etchings. Medals, 1861-1863-1864-1867. Legion of Honor, 1867.

Nos. 114, 120, 122.

JACQUEMART (JULES FERDINAND), deceased . Paris.

Born at Paris, 1837. Pupil of his father. Medals, 1864-1866-1867. Legion of Honor, 1869. Medal of Honor, Salon, 1878. Died, 1880

Nos. 16, 27, 49, 75.

KNAUS (PROFESSOR LUDWIG) . . . . . Berlin

Born at Wiesbaden, 1829. Pupil of Jacobi, and the Academy of Düsseldorf under Sohn and Schadow. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiania, and Knight of the Order of Merit. Medals,

Paris, 1853-1855 (Universal Exhibition)-1859. Medal of Honor, 1867 (Universal Exhibition). Legion of Honor, 1859; Officer of the same, 1867. Medals, Vienna, 1882; Munich, 1883. Professor in the Academy at Berlin. Medal of Honor, Antwerp, 1885.

No. 62.

LANDSEER (SIR EDWIN), deceased . . . London.

Born at London, 1802. Studied with his father. Member of the Royal Academy. Medal of Honor at the Universal Exhibition, Paris, 1855. Died, 1873.

No. 15.

LEFEBVRE (JULES JOSEPH) . . . . . Paris.

Born at Tournan (Seine and Marne), 1836. Pupil of Cogniet. Prize of Rome, 1861. Medals, 1865-1868-1870. Legion of Honor, 1870. Medal, Universal Exhibition, 1878. Officer Legion of Honor, 1878. Medal of Honor, Salon, 1886.

No. 8.

LEIGHTON (SIR FREDERIC) . . . . . London.

Born at Scarborough, England, 1830. Pupil of Berlin and Florence Academies. Studied at Rome in 1842-43, under Filippo Mali. Medal, 1859. Associate of Royal Academy, 1864. Royal Academician, 1869. President of Royal Academy, 1878. Officer of the Legion of Honor, 1878. Baronet of the United Kingdom, 1885. Corresponding Member of the Institute of France. Medal of Honor, Antwerp Exhibition, 1885. Member of the Academies of St. Luke and Florence.

Nos. 32, 135.

LELOIR (LOUIS ALEXANDRE), deceased . . Paris.

Born at Paris, 1843. Pupil of his father. Medals, 1864-1868-1870-1878. Legion of Honor, 1876. Died, 1883.

No. 128.

LELOIR (MAURICE) . . . . . Paris.

Born at Paris, 1853. Pupil of his father and brother Louis. Medal, 1878.

Nos. 17, 55.

LEYS (BARON HENRI JEAN AUGUSTIN), deceased, Antwerp

Born at Antwerp, 1815. Entered the studio of his brother-in-law, F. de Braekeleer, in 1830, and came into prominent notice by a picture painted in his eighteenth year. Medal, Paris, 1846. Legion of Honor, 1847. Grand Medal of Honor, 1855 (Universal Exhibition). One of the eight Grand Medals of Honor, Universal Exhibition, 1867. Created Baron, 1862. Knight of the Order of Leopold. Died, 1869. Diploma to the Memory of Deceased Artists, 1878.

No. 31.

LINNELL (JOHN), deceased . . . . . London.

Born at London, 1792. Pupil of Benjamin West and John Varley. Exhibited at R. A., 1807. Member of the Royal Academy. Died, 1882.

No. 68.

MADRAZO (RAIMONDO DE) . . . . . Paris.

Born at Rome, 1841. Pupil of his father. Medal at the Universal Exhibition, Paris, 1878. Legion of Honor, 1878.

Nos. 1, 23, 28, 64, 71, 74, 80.

MEISSONIER (JEAN LOUIS ERNEST) . . . . . Paris.

Born at Lyons, 1813. He went to Paris when quite young, and was, for a time, a pupil of Léon Cogniet. First exhibited at the Salon in 1836. His picture, "A Duel" (1855), was purchased by Napoleon III. and presented to the late Prince Albert of England. Medals, Paris, 1840–1841–1843–1848. Grand Medal of Honor, 1855 (Universal Exhibition).

One of the eight Grand Medals of Honor, Universal Exhibition, 1867. Grand Medal of Honor, Universal Exhibition, 1878. Legion of Honor, 1846; Officer of the same, 1856; Commander, 1867; Grand Officer of the Legion, 1878. Member of the Institute of France, 1861. Honorary Member of the Royal Academy, London.

No. 76.

MERLE (HUGHES), deceased . . . . . Paris.

Born at Saint Marcellin, 1822. Pupil of Léon Cogniet. Medals, 1861-1863. Legion of Honor, 1866. Died, 1881.

No. 21.

MILLAIS (SIR JOHN EVERETT) . . . . . London.

Born at Southampton, 1829. Pupil and Member of the Royal Academy. Medal at Paris, 1855. Medal of Honor, and Legion of Honor at Universal Exhibition, Paris, 1878.

Nos. 20, 34, 40, 77, 79, 106, 113, 123.

MILLET (JEAN FRANÇOIS), deceased . . Paris.

Born at Greville, France, 1814. Pupil of Langlois, at Cherbourg. His progress there was so remarkable that the Municipality of Cherbourg gave him a small pension that he might go to study in Paris. In 1837 he became a pupil of Paul Delaroche and the friend of Corot, Théodore Rousseau, Dupré, and Diaz. Medals, Paris, 1853-1864-1867 (Universal Exhibition). Legion of Honor, 1868. Died, 1875. Diploma to the Memory of Deceased Artists, Universal Exhibition, 1878.

No. 2.

MÜLLER (LEOPOLD CARL) . . . . . Vienna.

Born at Dresden, 1834. Pupil of Karl Blaas. Medal at Munich, 1883. Professor at the Academy of Fine Arts, Vienna.

No. 78

MUNKACSY (MIHÁLY DE) . . . . . Paris.

Born at Munkacs, Hungary, 1846. Studied at Vienna and Dusseldorf. Medals at Paris, 1870-1874. Legion of Honor, 1877. Officer of the Legion of Honor, 1878. Grand Medal of Honor at the Universal Exhibition, 1878. Made an Austrian Baron, 1882. Member of the new Austrian Order, "Litteris et Artibus," 1887.

No. 22.

NICOL (ERSKINE), A. R. A. . . . . London.

Born at Edinburgh, Scotland, 1825. Was apprenticed to a house-painter in his native city, but studied art in his leisure hours in the "Trustees' Academy." Afterward taught drawing in the High School at Leith, and later in Dublin. Member of the Royal Scottish Academy, and Associate Member of the Royal Academy of England. Many of his paintings, cleverly depicting Scotch or Irish character, have been engraved. Medal, Universal Exhibition, Paris, 1867.

No. 115.

PASSINI (LUDWIG) . . . . . Venice.

Born at Vienna, 1832. Pupil of the Academy at Vienna. Medal at Paris, 1870. Legion of Honor, 1878. Medals, Berlin and Munich.

Nos. 43, 91.

PETTENKOFEN (AUGUST VON) . . . . . Vienna.

Born in Vienna, 1832. Pupil of the Academy at Vienna. Member of the Vienna Academy, 1866; Munich Academy, 1867. Chevalier of the Crown of Oak, 1873. Knighted, 1876. Professor, 1880. Has traveled much in Hungary.

Nos. 35, 36, 46, 57, 66, 97, 98

ROUSSEAU (THÉODORE), deceased . . . Paris

Born at Paris, 1812. Pupil of Guillon-Lethiere. First exhibited, Salon, 1834. Medals, 1834-1849-1855. Legion of Honor, 1852. One of the eight Grand Medals of Honor, Universal Exhibition, Paris, 1867. Died, 1867. Diploma to the Memory of Deceased Artists, Universal Exhibition, 1878.

No. 80.

RÖTTA (ANTONIO) . . . . . Venice

Born at Goritz, Austria, 1828. Medal, Paris, 1878. Member of the Academy at Venice.

No. 73.

ROYBET (FERDINAND) . . . . . Paris

Born at Uzès, Gard, France, 1840. Pupil of Lyons School of Fine Arts and of Vibert. Medal, 1886.

No. 102.

SCHREYER (ADOLPHE) . . . . . Paris

Born at Frankfort-on-the-Main, 1828. Belonging to a distinguished family, this artist enjoyed every advantage of travel and instruction. In 1855 he followed the regiment commanded by Prince Taxis to the Crimea. Medals, Paris, 1864-1865-1867 (Universal Exhibition); Brussels Exposition, 1863, and Vienna Exposition, 1873. In 1862 he was made Painter to the Court of the Grand Duke of Mecklenburg-Schwerin. Cross of the Order of Leopold, 1864. Member of the Academies of Antwerp and Rotterdam, and Honorary Member of the Deutsches Nochstift. Officer of the Star of Roumania, 1888

Nos. 47, 65.

STEVENS (ALFRED) . . . . . Paris.

Born at Brussels, 1824. Pupil of Navez in Belgium, and Roqueplan at Paris. Medal, Brussels, 1851. Medals, Paris, 1853, and at the Universal Exhibitions of 1855-1867 and 1878. Legion of Honor, 1863; Officer of same, 1867; Commander, 1878. Officer of the Order of Leopold. Commander of the Order of St. Michael, of Bavaria. Commander of the Order of Ferdinand, of Austria.

Nos. 109, 126, 133.

TAPIRO (T.) . . . . . Rome.

Born in Spain.

Nos. 14, 19, 63.

TROYON (CONSTANTINE), deceased . . . . . Paris.

Born at Sèvres, 1810. His parents wished him to be a painter of porcelain; but after a time spent in the manufactory at Sèvres, he studied under Riocreux, and became a painter of landscapes and animals. Medals, Paris, 1838-1840-1846-1848-1855. Legion of Honor, 1849. Member of the Amsterdam Academy. Died, 1865. Diploma to the Memory of Deceased Artists, Universal Exhibition, 1878.

Nos. 99, 111, 124, 129.

TURNER (J. M. W.), deceased . . . . . London

Born at London, 1775. Pupil of Thos. Girtin, and the Royal Academy. Member of the Royal Academy, 1801. Professor of Perspective there, 1807. Traveled extensively, visiting Italy three times. Died, 1851.

GALLERY 16.

Nos. 44, 82.

VAN MARCKE (Émile) . . . . . **Paris**

Born at Sèvres, 1827. Pupil of Troyon. Medals, 1867-1869-1870. Legion of Honor, 1872. Medal, Universal Exhibition, Paris, 1878.

Nos. 90, 127.

VIBERT (Jean Georges) . . . . . **Paris**

Born at Paris, 1840. Pupil of the School of Fine Arts, and of Barrias. Medals, 1864-1867-1868-1878. Legion of Honor, 1870. Officer of Legion of Honor, 1882.

Nos. 87, 104.

VILLEGAS (José) . . . . . **Rome**

Born in Spain. Pupil of Fortuny.

No. 88.

WILLEMS (Florent) . . . . . **Paris**

Born at Liege, Belgium, 1824. Medal, Brussels, 1843. At Paris, 1844-1846-1855. Legion of Honor, 1853. Officer, 1864. Commander, 1878. Medals, 1867-1878, Universal Exhibition, at Paris. Chevalier and Officer of the Order of Leopold. Commander of the Order of Francis Joseph of Austria.

No. 72.

ZAMAÇOIS (Édouard), deceased . . . . . **Paris.**

Born at Bilboa, Spain, 1843. Pupil of Meissonier. Début at Salon, 1863. Medal, Paris, 1867. Died in Spain, 1871.

Press of J. J. Little & Co.
New York, U. S. A.

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New York. Metropolitan Museum
Catalogue of the paintings [1905]

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